



THE NEWEST

PLAN AND GUIDE

OF

VIENNA

and

ENVIRONS

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The newest
PLAN AND GUIDE
of
VIENNA
and
its immediate environs.

VII. Edition.



VIENNA.

R. Lechner (W. Müller), Bookseller to the Imp. & Royal
Court and the University.

I., Graben 31.

Preface.

The fact of its having become necessary to issue a new edition of this brief Guide of Vienna and Environs is in itself an evidence of its usefulness and practical value to English speaking travellers. In this carefully revised edition particular attention has been given from the very beginning to familiarize foreigners speedily with the customs and peculiarities of Vienna, so as to save them from errors and impositions. A very careful selection has been made of the hotels and restaurants recommended to travellers, an excess of such localities being apt to puzzle the inquirer. With regard to sights open to public view, it was hardly possible to make so critical a choice, because in this case too much depends upon the sight-seer's individual taste and general standard of education. In spite of the restrictions we have imposed on ourselves in drawing up the „Historical Survey“, the brief statements given will suffice to acquaint the Reader with the most important features in the past history of Vienna. The splendid development of our imperial city and the loveliness of its landscape scenery and architectural beauty will be amply revealed to the eye of the traveller even during a brief sojourn here.

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Practical Remarks.

Arrival.

The stations of the railways terminating in Vienna are almost all near the centre of the City, viz: The Franz Josef-Bahn, IX. District, — the Nordbahn (Northern Railway) and the Nordwestbahn (North-Western Railway), II. District, — the Staatsbahn and Südbahn (Southern Railway), X. District, — the Westbahn, XV. District and the Wien-Aspang-Bahn, III. District, finally the Wien-Zollamt-Meidling-Hütteldorfer Verbindungsbahn (Junction line Vienna-Customhouse-Meidling-Hütteldorf), III., XII. and XIII. Districts. The Stadtbahn (Metropolitan Railway) connects the termini with one another and brings the trains from abroad into the very heart of the City.

Passengers arriving by Steamer from Budapest must change the large steamer for a smaller one at Kaiser-Ebersdorf, those coming from Linz must do so at Nussdorf, as the larger steamers cannot enter the Canal; in the former case the passengers land at the Office of the Danube Navigation Company, in the latter case they land on the Franz Josefs-Quai, opposite the „Hotel Metropole“.

Porters.

After leaving the railway-car or steamboat, give your luggage-check to a porter, whose number you will do well to remember, who provides the recovery of the luggage, which after examination by the custom-house officers, he carries to the coach and, if desired, also to the Hotel. You give him from 40 to 60 hellers for taking the luggage to the coach.

Conveyances.

Fiacres (two-horse coaches) and Comfortables (one-horse) have their stands at each terminus of the railways and

steamboats, The Tariff (see page . . .) is displayed in every vehicle. Tramway-cars and Omnibuses (see page 16, 17) run to every terminus. Some of the larger hotels send their own hotel omnibuses to the termini.

Commissionaires

stand in all frequented streets, before hotels etc. (see page . . .). Charge for an errand in the same district 20 heller, to an adjoining district 40 heller, to any other district Krone 1.20 or more, according to distance. The same charges for returning an answer. There is a special tariff for longer services, which every Commissionaire is bound to have with him and to submit for inspection if required.

Money.

Although the Crown Currency (Kronenwährung) has been generally in use since January 1., 1900, there are still in circulation State-notes of 5 and 50 florins, and Bank-notes of 10, 100 and 1000 florins. There are in circulation bronze coins of 1 and 2 hellers, nickel coins of 1 Krone = 100 heller 50 kreuzers, and One-Florin pieces. (Par-rate of exchange, therefore equivalent to paper money.) Gold coins (of 10 and 20 crowns) are but rarely met with in common circulation. As the premium (agio) on gold is constantly fluctuating, it is advisable for travellers, immediately after their arrival, to get their money changed at a banking or exchange office.

Vienna Association for the interests of the City and for promoting the intercourse of foreigners.

(Jasomirgottstraße 2.)

This is an Association of public utility, at whose Office any stranger or foreigner may obtain valuable information free of charge, daily from 9 to 1 and from 3 to 6 o'clock. Sundays and holidays excepted.

Hotels.

Most of the hotels, particularly the first-rate ones, are in the I. District, in which likewise the principal sights are concentrated. In first-rate hotels rooms may be had at

prices ranging from 4 K to 10 K, in the others from K 1.50 to 4 K. In the other districts the prices are proportionably lower. Lighting and attendance are usually charged separately. Almost all the hotels have diningrooms where a very good cuisine is mostly met with. In case of a prolonged stay it will be advisable to make a special arrangement. But few hotels have a table d'hôte the rule being to dine à la carte. Dinner hours are from 12 to 5 o'clock.

I. District: Innere Stadt.

(First-class hotels are marked with an *.)

*„Imperial“, Kärntnerring 16. — *„Grand Hotel“, Kärntnerring 9. — *„Bristol“, Kärntnerring 5. — *„Sacher“, Augustinerstraße 4. — *„Metropole“, Franz-Josefs-Quai 19. — *„de France“, Schottenring 3. — *„Archduke Charles“, Kärntnerstraße 31. — *„Residenz“, Teinfaltstraße 6. — *„Habsburg“, Adlergasse 2. — *„Kaiserin Elisabeth“, Weihburggasse 3. — „Krantz“, Neuer Markt 6. — *„Meissl und Schadn“, Neuer Markt 2. — *„Oesterreichischer Hof“, Fleischmarkt 2. — *„Matschakerhof“, Seilergasse 6. — *„Müller“, Graben 19. — *„Royal“, Singerstraße 3. — *„König von Ungarn“, Schulerstraße 10. — „Ungarische Krone“, Himmelfortgasse 14. — „Goldene Ente“, Riemergasse 4. — „Klomser“, Herrengasse 19. — „Rabl“, Fleischmarkt 16. — „Ronacher“, Himmelfortgasse 25. — „Wandl“, Petersplatz 9. — „Weisser Wolf“, Wolfengasse 2. — „Hotel garni Tegetthoff“, Johannesgasse 23. — „Germania“, Kaiser-Ferdinandsplatz 4.

II. District: Leopoldstadt.

„Bauer“, Wallensteinstraße 6. — *„Continental“, Praterstraße 7. — „Central“, Taborstraße 8. — „Kaiserkrone“, Circusgasse 3. — „de l'Europe“, Asperngasse 2. — „Kronprinz von Oesterreich“, Asperngasse 4. — „Nordbahn“, Praterstraße 72. — „Stefanie“, Taborstraße 12. — „Bayerischer Hof“, Taborstraße 39. — „National“, Taborstraße 18. — „Donau“, Taborstraße 49. — „du Nord“, Kaiser-Josefstraße 15. — „Russie“, Große-Sperlgasse 7.

III. District: Landstraße.

„Rother Hahn“, Hauptstraße 40. — „Goldene Birne“, Hauptstraße 31. — „Hungaria“, Pragerstraße 13. — „Goldener Adler“, Radetzkystraße 5. — „Belvedere“, Gürtelstraße 27. — „Garni“, Hauptstraße 155. — „Beatrix“, Hauptstraße 10.

IV. District: Wieden.

„Victoria“, Favoritenstraße 11. — „Goldenes Lamm“, Hauptstraße 7. — „Stadt Triest“, Hauptstraße 14. — „Kaiserhof“, Frankenberggasse 10. — „Stadt Oedenburg“, Hauptstraße 9. — „Weintraube“, Hauptstraße 52.

VI. District: Mariahilf.

„K u m m e r“, Mariabilferstraße 71a. — „Goldenes Kreuz“, Mariabilferstraße 99.

VII. District: Neubau.

„H ö l l e r“, Burggasse 2.

VIII. District: Josefstadt.

„H a m m e r a n d“, Florianigasse 8. — „Goldener Hirsch“, Alserstraße 33.

IX. District; Alsergrund.

„U n i o n“, Nussdorferstraße 23. — „B e l l e v u e“, Althangasse 7.

X. District: Favoriten.

„S t e u d e l“, Himbergerstraße 2.

XII. District: Meidling.

„Z w ö l f e r“, Altmannsdorferstraße 74.

XIII. District: Hietzing.

„H i e t z i n g e r H o f“, Hietzinger Hauptstraße 22. — „A u h o f“, Auhofstraße 205.

XIV. District: Rudolfsheim.

„G o l d e n e S o n n e“, Mariabilferstraße 198. — „B a u e r“, Graumanngasse 5. — „S c h w a r z e r A d l e r“, Schwendergasse 41

XV. District: Fünfhaus.

„W i m b e r g e r“, Neubaugürtel 31. — „F u e h s“, Mariabilferstraße 138. — „H o l z w a r t h“, Mariabilferstraße 156. — „L a n d g r a f“, Felberstraße 4.

XVI. District: Ottakring.

„S t a d t F r a n k f u r t“, Ottakringerstraße 7.

XVII. District: Hernals.

„H e r n a l s e r H o f“, Hernalscher Gürtel 1. — „S t a l e h n e r“, Raufthgasse 11.

XVIII. District: Währing.

„Steinböck“, Schopenhauerstraße 32.

XIX. District: Döbling.

„Kahlenberg“, on the Kahlenberg. — „Hotel Garni“, Osterleitengasse 3.

Family „Pensions“.

„Exquisite“, I., Stock im Eisenplatz 5. — „Tatlock“, I., Ebendorferstraße 4. — „Marie Fischer“, IX., Garnisongasse 3.

Restaurants.

In the first place all the Hotels above-mentioned, in which dinners are served at all hours *à la carte* or *per couvert* from 3 K upward, then: „Stefanskeller“, Rothenthurmstraße 13. — „Rother Igel“, I., Wildpretmarkt 3. — „Grüner Anker“ (Ristorante Italiano), I., Grünangergasse 10. — „Gini“ (Italian cuisine), I., Schulerstraße 12. — „Konstantinhügel“, II., Prater.

Beerhouses, being likewise Restaurants.

„Alt-Pilsenetzter Bierhalle“, I., Wollzeile 38. — „Annahof“, I., Annagasse 3. — „Deutsches Haus“, I., Stefansplatz 1. — „Dreher“, I., Operngasse 8. — „Gartenbaugesellschaft“, I., Weiburggasse 20. — „Gauses Nachfolger“, I., Johannesgasse 12. — „Hartmanns Restaurant“, I., Kärntnerring 10. — „Hopfner“, I., Kärntnerstraße 61. — „Krischke“, I., Kolowratring 1. — „Kugel“, I., Am Hof 11. — „Kühfuss“, I., Tuchlauben 10. — „Lebers Bierhalle“, I., Babenbergerstraße 5. — „Lechner“, I., Schottengasse 4. — „Lehningers Bierhalle“, I., Kärntnerstraße 35. — „Linde“, I., Rothenthurmstraße 12. — „Löwenbräu“, I., Teinfaltstraße 10. — „Michaeler Bierhaus“, I., Michaelerplatz. — „Mitzko“, I., Schottengasse 7. — „Regensburgerhof“, I., Lugeck 2. — „Seidl's Bierhalle“, I., Bellariastraße 12. — „Philipp“, I., Augustinerstraße 8. — „Stefanskeller“, I., Rothenthurmstraße 13. — „Tabakpfeife“, I., Goldschmiedgasse 9. — „Wieningers Bierhalle“, I., Naglergasse 1. — „Winter-Bierhaus“, I., Landskrongasse 3. — „Kugel“, II., Praterstraße 62. — „Hauswirth“, II., Praterstraße 62. — „Drehers Bierhalle“, III., Hauptstraße 97. — Wieningers „Goldener Engel“, III., Hauptstraße 13. — Schmidts „Georgs-Bierhalle“, III., Rasmuſſkygasse 1. — „Rössel“, IV., Favoritenstraße 1. — „Zum Weingarten“, VI., Getreidemarkt 5. — „Zur goldenen Birne“, VII., Mariahilferstraße 30. — „Riedhof“, VIII., Wickenburggasse 15. — „Zum weißen Hahn“, VIII., Josefstädterstraße 24. — „Pilsenetzter Bierhalle“, IX., Währingerstraße 1. — „Zur Linde“, X., Himbergerstraße 20. — „Aigner“, XI., Hauptstraße 84. — „Dreherpark“, XII., Schönbrunnerstraße. — „Hopfners Casino“, XIII. (Hietzing). — „Tuchers Etablissement“, XIII. (Hietzing). — „Zum Engel“, XIII. (Hietzing). — „Einsiedelei“, XIII. (Ober-St. Veit). — „Kohlkränze“, XV., Fünfhausgasse 16. —

„Zum König von Ungarn“, XVI., Ottakringerstraße 205. — „Gschwandtner“, XVII., Hauptstraße 39. — Tököcs' „Neue Welt“, XVII., Ottakringerstraße 3. — „Stalchner“, XVII., Jörgerstraße 26. — „Guldene Waldschneffe“, XVII., Dornbacherstraße. — „Zum wilden Mann“, XVIII., Währingerstraße 85. — „Steinböck“, XVIII., Gymnasiumstraße 40. — „Zögernitz-Casino“, XIX., (Döbling), Hauptstraße 76. — „Zur Rose“, XIX., Nussdorfer Hauptplatz. — „Krapfenwaldel“, XIX. (Zahnradbahn). — „Zur Agnes“, XIX., Sievringerstraße 11. — „Bockkeller“, XIX. (Nussdorf).

Wineshops and „Delicatesses“.

„Bodega“, Spanish Wineshop, I., Kärntnerstraße 14, Kolowratring 14 und Goldschmiedgasse 6. — „Drei Laufer“, I., Kohlmarkt 26. — „Ed. Sacher“, I., Augustinerstraße 4. — „Schnecke“, Old German Wineshop, I., Am Peter. — „Schneider“, I., Rothenthurmstraße 31. — „Stiebitz & Comp. (Schwarzes Kameel)“, I., Bognergasse 5. — „Tommasoni“, I., Wollzeile 12. — „Zett“, I., Am Hof 15. — „Dalmatiner-Keller“, I., Nagelgasse 16 (9-1 and 4-9 o'clock). — „Eszterházy-Keller“, I., Haarhof (11-1 and 5-7 o'clock). — „Göttweiger Stiftkeller“, I., Spiegelgasse 9. — „Heiligenkreuzerhof“, I., Schönlaterngasse. — „Pfaffstättner Weinstube“, I., Krugerstraße 4. — „Stefans-Keller“, I., Rothenthurmstraße 13.

Coffeehouses.

„Arcaden-Café“, I., Universitätsstraße 3. — „Heinrichshof“, I., Opernring 3. — „Café de l'Europe“, I., Stefansplatz. — „Central“, I., Herrergasse 14. — „Cursalon“, I., Stadtpark, Parkring. — „Edison“, I., Franz Josefs-Quai. — „Café Habsburg“, I., Rothenthurmstraße 24. — „Haydn“, VII., Mariahilferstraße 54. — „Kremser“, I., Kärntnerring 8. — „Krippel“, I., Opernring 3. — „Landtmann“, I., Franzensring 14. — „Lebmann“, I., Kärntnerstraße 18. — „Lloyd“, I., Schottenring 19. — „Maendl“, I., Lageck 1. — „Café Opera“, I., Opernring. — „Café Parisien“, I., Schottengasse 10. — „Parsifal“, I., Wallfischgasse 13. — „Pucher“, I., Kohlmarkt 10. — „Rebhuhn“, I., Goldschmiedgasse 8. — „Residenz“, I., Franz Josefs-Quai 17. — „Ronacher“, I., Franzensring 24. — „Scheidt“, I., Kärntnerstraße 49. — „Schüsswald“, I., Parkring 2. — „Schrängel“ (with a Kiosk), I., Graben 29. — „Secession“, I., Rothenthurmstraße 29. — „Sperrer“, I., Kärntnerring 7. — „Tegetthoff“, I., Johannesgasse 23. — „Reichsrath“, I., Reichsrathstraße 11. — „Stierböck“, II., Praterstraße 6. — „National“, II., Taborstraße 18. — „Niebauer“, II., Taborstraße 37 and in the Augarten. — „Ratz“, III., Hauptstraße 17. — „Eichinger“, IV., Hauptstraße 11. — „Margarethen-Hof“, V., Margarethenplatz. — „Payer“, VI., Mariahilferstraße 81. — „Ritter“, VI., Amerlinggasse 10. — „Gabelsam“, VII., Mariahilferstraße 84. — „Weghuber“, VII., Hofstattstraße 5. — „Greilinger“, VIII., Josefstadtstraße 13. — „Katzer“, IX., Währingerstraße 26. — „Ruthmair“, IX., Liechtensteinstraße 4. — „Dangries“, X., Himbergerstraße 27.

Confectioners.

„Demel“, I., Kohlmarkt 18. — „Ehrlich“, I., Rothenthurmstraße 22. — „Gerstner“, I., Kärntnerstraße 12. — „Gfrörner“, I.,

Kolowratring 11. — „Gradl“, 1, Bognergasse 11. — „Grüninger“, 1, Opernring 9. — „Lehmann“, 1, Singerstraße 1. — „Kriegler“, 1, Rothenthurnstraße 12. — „Schelle“, 1, Kärntnerstraße 53. „Wiederer“, 1, Rothenthurnstraße 1.

Wines.

The ordinary table wine („Retzer“) and the somewhat superior „Markersdorfer“ are mostly taken with Sodawater, Giesshübler (acidulous water) or Rohitscher mineral water. An „Achtel gespritzt“ means $\frac{1}{8}$ liter of wine mixed with $\frac{1}{8}$ liter of sodawater or one of the above acidulous waters. „Voll“ denotes a glass with acidulous water filled to the rim.

Beers.

The best and most popular is the „Schwechater Lagerbier“ from Anton Dreher's Brewery at Schwechat. In the better-class restaurants you can also get: the well-known „Pilsner“ — one „Krügel“ ($\frac{1}{2}$ liter) 30 hellers, one „Seidel“ (3 deciliters) 20 hellers. — „Alt-Pilsener“, „Münchener“, („Löwen“-), „Späten“-), „Augustiner“- and „Pechorbräu“), as well as „Lager“ and „Abzug“ from the renowned breweries of Liesing, St. Marx, Nussdorf etc.

Coffee.

„Melange“ with cream, „Capuziner“ (darker) and „Schwarzer“ (without milk).

Tobacco and Cigars.

There is a monopoly on tobacco in Austria. Among the excellent cigars to be had in the numerous tobacco shops, we may mention: „Virginier“ (to be recommended only to strong smokers) à 10 hellers, „Trabuccos“, 16 hellers. Superior special sorts are to be had 1., Kohlmarkt 6.

It is a usual, but often-censured, custom in Vienna to **give fees (Trinkgeld)**. Even persons in straitened circumstances give the waiter in a restaurant or coffeehouse (sometimes even to the „boy“) a gratuity of 4 to 6 hellers. The attention of the waiters is of course in proportion to the amount of the fees given. The stranger will have to take this custom into account, if he wants to be well attended to. At hotels the fees to the porter, waiters, chambermaid etc. are regulated by the length of the passenger's stay. The usual fees are: for cleaning the clothes 40 hellers a day, or 2 Kronen for 8 days. To the chambermaid who makes the bed and cleans the room about 1 Krone for 3 or 4 days, and as much again for 8 days. To the waiter porter etc. in proportion to their services from 1 to 3 Kronen.

Baths.

I. District: „Central-Bad“, Weihburggasse 20, in the centre of the city: telephone.

II. District: „Zum weissen Wolfen“, Obere Donaustraße 81. — „Diana-Bad“, Obere Donaustraße 93. — „Römisches Bad“,

Kleine Stadtgutgasse 9. The handsomest bath in Austria! Fitted with every comfort. Air, vapour, shower and tub baths, warm and cold swimming basins. — „Städtisches Volksbad“, Treugasse 60 (only showerbaths). — **Danube river-baths:** „Holzer's“, Kronprinz Rudolfs-Brücke. — „I. & R. Military Swimming Establishment“, above the Stadlauer Brücke. — Municipal gratuitous bath (Freibad) for men and women, on the left bank of the Danube above the Kronprinz Rudolf Bridge.

III. District: „Beatrix-Bad“, Linke Bahngasse 5. Comprising vapour, tub and swimming baths, cold-water cure, massage, electrical baths, medicinal baths. — „Josefs-Bad“, Sophienbrückengasse 12. — „Sophien-Bad“, Marxergasse 13. Swimming, tub and vapour baths. — „Volksbad“, Apostelgasse 13.

IV. District: „Flora-Bad“, Floragasse 7. Tub baths. — „Volksbad“, Klagbaumgasse 4.

V. District: „Kneipp-Bad“, Wildenmanngasse 5. — „Margarethen-Bad“, Wildenmanngasse 5. — „Volksbad“, Emsiedlerplatz.

VI. District: „Eszterházy-Bad“, Gumpendorferstrasse 59. — „Karolinen-Bad“, Dürergasse 14. — „Magdalenen-Bad“, Mariahilferstraße 138. — „Russian Vapour Bath“, Liniengasse 5. — „Volksbad“, Eszterházygasse 2.

VII. District: „Marien-Bad“, Schottenfeldgasse 94. — „Volksbad“, Mondscheingasse 9.

VIII. District: „Volksbad“, Florianigasse 30.

IX. District: „Neues Brunnbad“, Borschkegasse 4. Vapour, swimming and tub baths of the newest systems. Splendid swimming hall. Elegantly furnished reading-room. Electrically lighted. Telephone. — „Volksbad“, Wiesengasse 17.

X. District: „Swimming and Bathing Establishment“, Triesterstraße 156. — „Volksbad“, Simmeringerstraße 163.

XI. District: „Stefanie-Bad“, Krausegasse 4. — „Volksbad“, Geiselbergstraße.

XII. District: „Pfann's Mineralbad“, Niederhofgasse 14—16. Sulphur spring. — „Theresien-Bad“, Hufelandgasse 3.

XIII. District: „Bathing and Swimming Establishment“, Hackberggasse 8. — „Zeilinger-Bad“, Auhofstraße 186. — „Stefhanie-Bad“, Dommayergasse 8. — „Lainzer Bad“, Lainzerstraße 113. — „Städtisches Bad“, Utendorfgasse 118. — „Henrietten-Bad“, Linzerstraße 68. — „Parkgassen-Bad“, Hadikgasse 128. — „Karl Chini-Bad“, Feldkellergasse 24.

XIV. District: „Volksbad“, Heinickegasse 3.

XV. District: „Marschner-Bad“, Neubaugürtel 25. — „Victoria-Bad“, Victoriagasse 11.

XVI. District: „Katharinen-Bad“, Dampfbadgasse 7. — „Volksbad“, Friedrich Kaiserergasse 11.

XVII. District: „Elisabeth Prünner-Bad“, Vollbadgasse 3. — „Bezhleba-Bad“, Jörgerstraße 50. Swimming-bath in summer.

XVIII. District: „Schmidt-Bad“, Pötzleinsdorferstraße 61. — „Grundlerbad“, Salmannsdorferstraße 92. — „Annabad“, Schumanngasse 34. — „Weißböck-Bad“, Klosterergasse.

XIX. District: „Michael Julian-Bad“, Döblinger Hauptstraße 70. — „Martin Türk-Bad“, Heiligenstädterstraße 203. — „Curpark“, Grinzingergasse 34. — „Seimer-Bad“, Cobenzlgasse 35.

Floridsdorf: „Anderl's River Bath“, „Birnerbad“ and „Floridsdorfer Gemeindefreibad“.

Post and Telegraph Offices.

Post and Telegraph Central Office for Vienna and Lower Austria, I., Stubenbastei 10 and 12. — General Post Office, Imp. Roy., I., Postgasse 10. — Mail-post booking Office, I., Fleischmarkt 19. — Parcel-delivery Office, III., Vordere Zollamtsstraße 1.

Branch Post-Offices.

(P. = Post-Office, T. = Telegraph-Office.)

I. District: Stoß im Himmel 2. — Salvatorgasse 7. P. T. — Hohenstaufengasse 8, Helferdorferstraße 10. P. — Schottenring 16, Börsegasse 3. P. T. — Börseplatz 4, Neuhorgasse 11. P. T. — Minoritenplatz 9, Lichtenfelsgasse 2. P. T. — Reichsrath Building, Franzensring 1, Stadiongasse 1. P. T. — Habsburgergasse 9. P. T. — Nibelungengasse 6. P. T. — Maximilianstraße 4, Kärntnerring 3. P. T. — Seilerstätte 22. P. T. — Palace of Justice, Volksgartenstraße 2. T.

II. District: Taborstraße 27. P. T. — Praterstraße 54. P. T. — Freudenau 555. P. T. — Erzherzog Carlplatz 13 u. 14. P. T. — Stefanierstraße 1. P. T. — Untere Augartenstraße 40. P. T. — Taborstraße 10, Große Mohrengasse 3. P. T. — Heinzelmannngasse 1, Wallensteinstraße 24. P. T. — Linnégasse 11. P. T. — Pasettistraße 99. P. T. — Marchfeldstraße 8. P. T. — Wittelsbachstraße 8.

III. District: Hauptstraße 65. P. T. — Central-Viehmarkt. P. T. — Erdbergstraße 61. P. T. — Löwengasse 22, Hetzgasse 35. P. T. — Marokkanergasse 17, Strohgasse 31. P. T. — Mohlgasse 20. P. T.

IV. District: Neumannngasse 3. P. T. — Wiedener Hauptstraße 85. P. T. — Alleegasse 42. P. T. — Ressegasse 5. P. T.

V. District: Rüdigergasse 2, Schönbrunnerstraße 28. P. T. — Hundsturmplatz 7. P. T. — Stölberggasse 35. P. T. — Wolfganggasse 28. P.

VI. District: Gumpendorferstraße 63 B. P. T. — Eszterházygasse 15a. T. — Mittelgasse 2. P. T.

VII. District: Zieglergasse 8. P. T. — Schrankgasse 1 u. 2. P. T. — Stiftgasse 13, Lindengasse 2. P. T. — Bernardgasse 12, Schottenfeldgasse 90. P. T.

VIII. District: Maria Treugasse 1 u. 6. P. T. — Florianigasse 51, Bennoplatz. P. P.

IX. District: Porzellangasse 13, Thurngasse 19 u. 21. P. T. — Sobieskygasse 36. P. — Lazarethgasse 6. P. T. — Garnisonsgasse 7. P. T.

X. District: Laxenburgerstraße 6. P. T. — Bürgerplatz 10. P. T. — Bahnhofplatz 6. P. T. — Alxingergasse 46. P. T.

XI. District: Simmeringer Hauptstraße 76. P. T. — Simmeringer Hauptstraße 26. P. T. — Kaiser Ebersdorferstraße 322. P. T.

XII. District: Meidlinger Hauptstraße 4, Hufelandgasse 2. P. T. — Eichenstraße 46. P. T. — Schönbrunnerstraße 262 P. — Breitenfurterstraße 70. P. T. — Hetzendorferstraße 88. P. T.

XIII. District: Fasholdgasse 3. P. T. — Penzingerstraße 59. P. T. — Kandlerstraße 24. P. T. — Guldengasse 8. P. T. — Rosenthalgasse 6. P. T. — Vitusgasse 1. P. T. — Auhof-

straße 198. P. T. — Biraghygasse 5. P. T. — Feldkeller-
gasse 8. P. T.

XIV. District: Märzstraße 40. P. T. — Ullmannstraße 29.
P. T. — Lehnnergasse 2. P. T.

XV. District: Westbahnhof. P. T.

XVI. District: Ottakringerstraße 71. P. T. — Ottakringer-
straße 158. P. T. — Thaliastraße 25, Neumayrgasse 10. P. T.

XVII. District: Bergsteiggasse 48. P. T. — Veronika-
gasse 22. P. T. — Hauptstraße 114. P. T. — Dornbacher-
straße 94. P. T.

XVIII. District: Schulgasse 24. P. T. — Anastasius Grün-
gasse 33. P. T. — Hockegasse 13. P. T. — Pötzleinsdorfer-
straße 71. P. T. — Neustift am Walde 68. P. T.

XIX. District: Döblinger Hauptstraße 75, Pyrker-gasse 4.
P. T. — Heiligenstädterstraße 83. P. T. — Kahlenberger-
straße 15. P. T. — Josefsdorf on the Kahlenberg 21. P. T. —
Kahlenbergdorf. P. T. — Cobenzlgasse 16. P. T. — Sie-
veringerstraße 86. P. T.

== Besides which there are branch post-offices at all the termini. ==

Postal Tariff.

For local traffic letters up to 20 grammes 6 heller, up to
250 grammes 12 heller, postal cards 5 heller, charge for registering
25 heller.

Pneumatic Post.

All the above branch post-offices. The letter-boxes for pneumatic
cards of 20 h and card-letters (closed) of 30 h are painted red. They
are emptied at shorts intervals from 7 a. m. to 9 p. m.

Postal Savingsbank, I., Postgasse 1

Telegraph Offices.

(Centralstation I., Börseplatz 1.)

In addition to those mentioned under Branch Post-Offices there
are the following Telegraph Stations: I. District: Gonzagagasse 2,
Hoher Markt 9, Bräunerstraße 4—6, Friedrichstraße 4, Elisabeth-
straße 3, Canovagasse 5, Essiggasse 2, Wollzeile 13, Dorotheergasse 11
and Wollzeile 12. — II. District: Taborstraße 18, Kaiser Josefstraße 29,
Praterstraße 7, Franzensbrückenstraße 23, Lagerhaus der Stadt Wien,
Handels-Quai 3, Webergasse 11—16. — III. District: Zollamtsstraße 1,
Gärtnergasse 17, Hauptstraße 11. — IV. District: Favoritenstraße 32. —
VI. District: Nelkengasse 3. — IX. District: Hörlgasse 6, Nussdorfer-
straße 7, Alserstraße 4. — X. District: I. & R. Arsenal. — XVIII. Dis-
trict: Sternwarte, Türkenschauze. — XIX. District: Hohe Warte.

Telegraphic Tariff.

In Austria-Hungary and the Principality of Liechtenstein. To
all the stations 6 h for every word, minimum of charge 60 h. In the
local traffic 2 h for every word, minimum of charge 40 h.

Public Telephone Speaking-rooms.

(Central Office: IX., Berggasse 35.)

I. District: Brännerstraße 4-6, Reichsrath Building, Stock-Exchange, Fleischmarkt, 19, Kärntnerring 3, Palace of Justice, Canovastraße 5. — II. District: Taborstraße 10, Praterstraße 54, Freudenau, Nordbahnhof and Nordwestbahnhof, Zwischenbrücken, „Venedig in Wien“. — III. District: Hauptstraße 65, Central-Viehmarkt, Aspengasse 1. — IV. District: Neumanngasse. — V. District: Rüdigerergasse 2. — VI. District: Eszterházygasse 15a. — VII. District: Stiftgasse 13. — VIII. District: Maria Treugasse 6. — IX. District: Franz Josefs-Bahnhof. — X. District: Süd- and Staatsbahnhof. — XI. District: Hauptstraße 76. — XII. District: Meidling, Hauptstraße 1. — XIII. District: Auhofstraße 189, Fasholdgasse 3, Rosenthalgasse 6, Penzingerstraße 59, Kendlergasse 24, Guldengasse 8, Kremsergasse 11, Vitusgasse 1, Biraghygasse 5, Feldkellergasse 8. — XIV. District: Märzstraße 40. — XV. District: Westbahnhof. — XVI. District: Ottakringerstraße. — XVII. District: Bergsteiggasse 48 and Pezzlgasse 14, Dornbacherstraße 91. — XVIII. District: Pötzleinsdorferstraße 71, Schnellegasse 34, Anastasius Grüngasse 33, Neustift am Walde. — XIX. District: Döblinger Hauptstraße 75, Heiligenstädterstraße 83, Kahlenbergerstraße 15, Cobenzlgasse 16, Sieveringerstraße 86 and on the Kahlenberg.

Net of State Telephones.

Mödling, Baden, Brünn, Payerbach, on the Schneeberg, Raxalpe, Vöslau, Wiener Neustadt, Prag, Budapest, Triest etc. etc.

The Telephone Central Office of the Vienna Private Telephone Company and through it all the Telephone subscribers can be called by means of the Imp. Roy. Telegraph Central Office. The numbers of the Telephone subscribers can be seen only in the last alphabetical list. Every apparatus is provided with such a list. The conversations with the subscribers of the telephone net from a public speaking-room are paid by buying a Speaking-card for 40 h. If anyone is waiting at the speaking-room, the telephone must not be used for longer than ten minutes. Most of the coffee-houses and large restaurants have telephones which can be used free of charge by their guests.

Railways.

(The address given in brackets denotes the Head Office of the respective railway.)

I. R. Head Office of the Austrian State Railways, I. (Helegasse 7). — Aspengasse Terminus, III. (Renneweg), Aspengasse 2, XI., Central Cemetery. — Donau-Quai-Bahnhof, II., Prater. — Kaiser Franz Josefs-Bahnhof, IX., Althanplatz. (Nordwestbahnhof, II. (Corner of Nordwestbahn and Taborstraße). — Kaiser Ferdinands-Nordbahnhof, II. (Nordbahnstraße 50). — Staatsbahnhof, X. — Südbahnhof, X. — Verbindungsbahn (junction line from the Prater to Meidling and Hütteldorf). — Kaiserin Elisabeth-Westbahnhof, XV. — Zahnradbahn (Cogwheel line from Grinzing to the Kahlenberg).

Termini, Stations and Stopping-places of the Vienna Stadtbahn.

(St. = station, S. P. = stopping place.)

Gürtellinie (girdle line) to the Obere Wienthalinie (Upper Wien-valley line): Heiligenstadt, central station; Nußdorferstraße

S. P.; Währingerstraße S. P.; Michelbeuern St.; Alserstraße S. P.; Josefstädterstraße S. P.; Burggasse S. P.; Westbahnhof S. P.; Gumpendorferstraße S. P.; Meidlinger Hauptstraße S. P.; Schönbrunn S. P.; Hietzing S. P.; Braunschweigergasse S. P.; Unter-St. Veit-Baumgarten S. P.; Ober-St. Veit S. P.; Hütteldorf St.

Vorortelinie (Suburban line): Unter-Döbling S. P.; Ober-Döbling S. P.; Gersthof St.; Hernals St.; Ottakring St.; Breitensee S. P.; Penzing (junction station).

Untere Wienthallinie (lower Wien-valley line): Praterstern St.; Hauptzollamt S. P.; Stadtpark S. P.; Karlsplatz S. P.; Kettenbrückengasse S. P.; Pilgramgasse S. P.; Margarethen-Gürtel S. P.

Vororte- u. Donaustadtlinie: Brigittenau-Floridsdorf S. P.; Zwischenbrücken S. P.; Communalbad-Reichsbrücke S. P.; Prater-Lagerhaus S. P.

Electric Railway.

Mödling—Hinterbrühl.

Cogwheel Railway

Nußdorf—Kahlenberg.

Steam Tramway.

II. Stefaniebrücke — Stammersdorf. — II. Stefaniebrücke — Leopoldau—Groß-Enzersdorf. — XII. Gaudenzdorf—Hietzing—Mödling with junction-line XIII. Hietzing—St. Veit.

Vienna Tramway.

Horse-cars and Electric Tramway.

On the annexed plan the tramway net is marked with a blue line. There are two Companies that have a correspondence service between them. They issue correspondence tickets which entitle the passenger to change carriages once at his option, but only within the space of one hour. The signals which denote the route are placed fore and aft on the roof of each carriage, in addition to which the routes are inscribed on boards at the top.

The principal centres are: Schottenring. — Bellaria. — Kärntnerstraße. — Schwarzenbergplatz. — Stubenring. — Radetzkybrücke. — Praterstern etc.

New Vienna Tramway Company.

Signals and inscriptions as above. XV., Schönbrunnerstraße. — XVI., Ottakring. — XII., Meidling, Sechshauser Hauptstraße — Gürtelstraße — Währinger Hauptstraße — Sternwartestraße. — XIX., Nußdorf (by steam). — XV., Märzstraße — Baumgarten (by steam). — I., Schottenring — Liechtensteinstraße (in connection with Nußdorf). — XIX., Döbling (Theresienplatz) — Sechsschimmelgasse — I., Schottenring. — XII., Gaudenzdorf — Wiener-Neudorf — I., Opernring — XII., Meidlinger Bahnhof — Meidlinger Hauptstraße.

Steamboats.

Donau-Dampfschiffahrts-Gesellschaft (Danube Steam Navigation Company), Head Office III., Hintere Zollamtsstraße 1. Landing places: II., Praterquai. — II., on the Danube Canal, near the Hintere Zollamtsstraße 1. **For local trips:** I., Franz Josefs-Quai, I., Augartenbrücke, IX., Brigittabrinne, XIX., Nußdorf, Kahlenbergdorf, Klosterneuburg, Langenzersdorf, Kornburg and Rudolfbrücke.

Omnibuses.

(The places printed in spaced-out letters are the endpoints of the route; those in parentheses the starting points (Standplätze). The route and the fares are displayed in each coach.)

Alt-Leopoldau to the Kronprinz Rudolfbrücke (II., Taborstraße). Arsenal (Stefansplatz). — Aspernbahnhof (Stefansplatz). Central-Friedhof (Cemetery) (I., Wollzeile). Döbling (Am Hof and IV., Hauptstraße 52). — Dornbach (Hof). Fischamend (III., Hauptstraße 40). Fünfhaus (II., Nordbahnhof, Praterstern, I., Stefansplatz, Neuer Markt, Petersplatz, III., Hauptstraße.)

Franz Josef-Bahnhof (Stefansplatz, X., Himbergerstraße, Südbahnhof, Meidling (Hof)). Gaudenzdorf (Stefansplatz, Praterstern). — Gersthof (I., Wipplingerstraße). Grinzing (Hof). Gross-Enzersdorf via Eßling, Aspern, Hirschstatten and Kagran (II., Taborstraße 8). Gumpendorferstrasse (Stefansplatz). Hacking (Neuer Markt). Heiligenstadt (Hof). — Hernals (Hof, II., Praterstern). Hietzing (Neuer Markt, Stefansplatz, Petersplatz). Himmelpfort (Franz Josef-Bahnhof). Hohe Warte (Hof). — Hundsturmmerstraße (I., Stefansplatz, II., Praterstern). — Inzersdorf (IV., Hauptstraße 7 and 10). — Kagran (I., Hauptpost, II., Taborstraße). — Kaisermühlen (II., Taborstraße 8). Kalksburg (I., Neuer Markt, Wednesday & Saturday at 4 p. m.). — Kierling and Klosterneuburg (I., Minoritenplatz). — Lainz (Lobkowitzplatz). — Laxenburg (IV., Hauptstraße 14). — Lerchenfeld (Stefansplatz, Hof). — Margarethen (II., Praterstern). Maria-Lanzendorf (IV., Hauptstraße 20). — Marer (Lobkowitzplatz). — Marxer-Linie (Stefansplatz, Fünfhaus, Rudolfshaus). — Meidling (Praterstern, Stefansplatz). — Meidlinger Bahnhof (VI., Mariabrunnerstraße 81). — Neulerchenfeld (I., Stefansplatz, IV., Hauptstraße 52). — Neustift am Walde (I., Wipplingerstraße). — Neuwaldegg (Hof, Hernals). — Nordbahnhof (via Praterstern). Nordwestbahnhof (Stefansplatz, Wieden, Fünfhaus). — Nussdorf (Sechshaus, Mühlgr.). Ottakring (Hof). — Penzing (Praterstern). Pötzleinsdorf (I., Wipplingerstraße, Währinglinie). — Rudolfshaus (via Fünfhaus). — St. Marx (Rudolfshaus, Schwender). — Schönbrunn (via Meidling and via Hietzing). Schwechat (I., Wollzeile). — Sechshaus (Hoher Markt, Stefansplatz, Praterstern). — Sievering (Hof). — Simmering (I., Wollzeile, Schellinggasse). — Speising (I., Lobkowitzplatz). — Staatsbahnhof (via Südbahn, Stefansplatz, Westbahnhof). — Stammersdorf (II., Taborstraße 10). — Südbahnhof (Praterstern, Westbahnhof, Stefansplatz, Alserstrasse, Schlickplatz). — St. Veit (I., Neuer Markt). — Währing (I., Wipplingerstraße). — Währing-Cottage (I., Stefansplatz). — Westbahnhof (Südbahnhof, Stefansplatz and via Fünfhaus).

== There is a regular reciprocal omnibus intercourse between the railway termini. ==

Fiacres and Comfortables.

The fares for two-horse cabs (fiacres) and one-horse cabs (comfortables) are displayed in each vehicle.

There is no regulation with regard to the number of persons occupying the cab. In this respect the passengers are left to do as they like. The fiacres are famed for their speed, ready wit and elegance but the passenger will have to beware of impositions and if need be he may appeal to the police. A small gratuity (Trinkgeld) is usually given to the driver, over and above the fare.

General-Information.

Abgeordnetenhaus (House of Parliament), I., Franzensring.

Adels-Archiv (Imp. Roy. Ministry of the Interior), I., Judenplatz 11.

Adels-Archiv (Heraldic-genealogical Institute), I., Rathhausstraße 8.

Advocatenkammer (Board of Lawyers), I., Rothenthurmstraße 15.

Academy of Science, I., Universitätsplatz 2; founded in 1846, unites the most prominent men for the advancement of science.

Banks, Anglo-Austrian, I., Stranchgasse 1. — Bankverein, I., Herrengasse 8. — Creditanstalt für Handel und Gewerbe, I., Am Hof 6. — Depositenbank, I., Schottengasse 1. — Escompte-Gesellschaft, I., Freyung 8. — Giro- und Cassen-Verein, I., Rockhgasse 4. — Länderbank, I., Hohenstaufengasse 3. — Lombard- und Escompte-Bank, I., Kärntnerstraße 10. — Unionbank, I., Renngasse 1. — Bodenereditanstalt, I., Teinfaltstraße 8. — Hypothekenbank, I., Stranchgasse 1. — Verkehrsbank, I., Wipplingerstraße 28.

Barracks II., Engerthstraße 224—228. — III., Henmarkt 27. — III., Hauptstraße 146 and Rennweg 89 (Artillery and Infantry). — III., Ungargasse 49 (Traincorps). — III., Rennweg 4 (Imp. Body-Guard). — III., Hauptstraße 68 (Gend'armerie). — IV., Favoritenstraße 26 (Traincorps). — V., Siebenbrunnengasse 41—43 (Militia). — VI., Gumpendorferstraße 76 (Infantry). — VI., Dreihufeisen-

gasse 4 (Military School for Officers). — VII., Mariahilferstraße 20 (Body-Guards). — VII., Breitegasse 3 (Court Guards). — VII., Mariahilferstraße 22 (Military-technical Academy). — VII., Lerchenfelderstraße 1 (Horse Guards). — VIII., Josefstädterstraße 46 (Cavalry). — IX., Alserstraße 2 (Infantry). — IX., Schlickplatz (Rudolfs-Kaserne). — IX., Viriotgasse 4. — X., Arsenal (Artillery). — XII., Schönbrunnerstraße 279 (Cavalry). — XIV., Schmelz (Infantry).

Berghauptmannschaft (Imp. Roy. Commissioner of Mines) for Upper and Lower Austria, Moravia, Silesia and Bucovina, I., Schillerplatz 4.

Bezirksämter (Circuit-Courts). I., in the new Rathhaus (Lichtenfelsgasse 2, 8th stairs, 1st floor). — II., Kleine Spergasse 10. — III., Gemeindeplatz 3. — IV., Schäffergasse 3. — V., Schönbrunnerstraße 54. — VI., Amerlingstraße 11. — VII., Neubaugasse 25. — VIII., Schmidgasse 18. — IX., Währingerstraße 3^a. — X., Simmeringerstraße 130, Laxenburgerstraße 47. — XI., Enkplatz 2. — XII., Hauptstraße 4. — XIII., Wattmanngasse 12. — XIV., Gassgasse 8—10. — XV., Friedrichsplatz 1—3. — XVI., Ottakringerstraße 52. — XVII., Elterleinplatz 2. — XVIII., Martinstraße 100. — XIX., Gatterburggasse 14.

Blinden-Institut (Imp. Roy. Institute for the Blind), VIII., Blindengasse 31; — for Jews XIX., Hohe Warte.

Börse (Stock-Exchange) I., Schottenring 16. — Corn-Exchange, II., Taborstraße 10.

Börsekammer (Board of Exchange), I., Schottenring 16.

Bürgerversorgungshaus (Asylum for Aged Citizens), IX., Währingerstraße 45.

Casino, adeliges (Club of aristocrats), I., Kolowratring 5.

Catastral-Mappenarchiv (Land-registry Office) for Lower Austria, III., Vordere Zollamtsstraße 3.

Cemeteries: Central-Friedhof, XI., Hauptstraße, near Kaiser-Ebersdorf. — Schmelz, XV. — St. Marx, III. — Matzleinsdorfer, XII. — Währinger, XVIII. — Protestant Cemetery, XII. — Jewish Cemetery, XIX.

Centralanstalt für Meteorologie und Erdmagnetismus (Meteorological Council), XIX., Heiligenstadt, Hohe Warte 38.

Central-Commission for the Investigation and Preservation of Artistic and Historical Monuments, I., Elisabethstraße 9.

Chemical Laboratory of the University. IX., Währingerstraße 10.

Conservatorium für Musik (Academy of music), I., Künstlergasse 2.

Consular Academy (formerly Oriental Academy), IV., Favoritenstraße 15. Educational establishment for training young men for diplomatic service in the East.

Consulates: Argentine Republic, VIII., Lerchenfelderstraße 66. — Belgium, I., Kantgasse 3. — Brasil, IX., Schlickgasse 3. — Chile, I., Hohenstaufengasse 9. — Columbia (United States of Columbia), I., Schellinggasse 1. — Costa Rica, IV., Favoritenstraße 4. — Denmark, I., Wipplingerstraße 36–38. — German Empire, I., Graben 12. — Ecuador, I., Rathhausstraße 8. — France, Lobkowitzplatz 2. — Great Britain, I., Wildpretmarkt 10. — Greece, I., Stadiongasse 4. — Guatemala, I., Reichsrathstraße 5. — Haiti, IV., Wiedner Hauptstraße 54. — Hawaii, I., Pestalozzigasse 4. — Honduras, I., Schottenring 4. — Italy, I., Josefsplatz 6. — Japan, III., Reisererstraße 55. — Liberia, III., Hetzgasse 34. — Luxembourg, unfilled. — Monaco, I., Schottenbastei 1. — Netherlands, I., Petersplatz 4. — Nicaragua, I., Schottengasse 4. — North America (United States), I., Stockim-Eisenplatz 3. — Paraguay, IX., Schlickgasse 3. — Persia, III., Rennweg 50. — Peru, unfilled. — Portugal, III., Reisererstraße 40. — Roumania, I., Wallfischgasse 8. — Russia, III., Reisererstraße 45. — St. Domingo, VI., Magdalenenstraße 40a. — San Marino, I., Werderthorstraße 9. — Sweden and Norway, I., Wildpretmarkt 10. — Servia, VI., Mariahilferstraße 1b. — Siam, III., Gerlgasse 15. — Spain, VI., Magdalenenstraße 40a. — Turkey, IV., Heugasse 38. — Uruguay, I., Lichtenfelsgasse 1.

Corps-Commando, I. & R., I., Universitätsstraße 7.

Credit-Anstalt für Handel und Gewerbe, I., Am Hof 6.

Custom House (Haupt-Zollamt), III., Vordere Zollamtsstraße 1.

Deposit Office, Imp. Roy. Place of Justice.

Donau-Strombanleitung (Danube Conservancy), I., Herren-gasse 11.

Electrotechnical Institute of the Imp. Roy. Polytechnical Institute, IV., Paniglgasse 12.

Equitation Institute, Imp. Roy. Military, III., Ungargasse 61.

Equitation, School of, III., Rennweg.

Embassies: America United States, IV., Tilgner-gasse 4. — Bavaria, VIII., Langegasse 53. — Belgium, I., Albrechtgasse 3. — Brazil, IV., Schwind-gasse 15. — Bulgaria, I., Lichtenfelsgasse 5. — Denmark, III., Rennweg 25. — German Empire, III., Metternichgasse 3. — France, I., Lobkowitzplatz 2. — Great Britain, III., Metternichgasse 6. — Greece, IV., Heugasse 16. — Italy, I., Josefsplatz 6. — Japan, IV., Technikerstraße 5. — Maltese Order of St. John, I., Johannesgasse 2. — Netherlands, III., Strohgasse 22. — Papal Chair (Apostolic Nunciature), I., Am Hof 4. — Persia, I., Kärntnerring 13. — Portugal, IV., Gusshausstraße 19. — Roumania, IV., Heugasse 48. — Russia, III., Reisnerstraße 45. — Saxony, IV., Schwind-gasse 10. — Switzerland, III., Strohgasse 31. — Servia, IV., Gusshausstraße 17. — Spain, I., Annagasse 20. — Turkey, IV., Heugasse 38.

Exchange Offices (Wechselstuben): Anglo-Austrian Bank, I., Strauchgasse 1. — Escompte-Gesellschaft, I., Kärntnerstraße 7. — Unionbank, I., Graben 13. and many others.

Fire Brigade, Municipal, I., Am Hof 10.

Foundling Hospital (Findelhaus), Imp. Royal, VIII., Alser-straße 21—23.

Forests and Land Revenues, I. R., III., Heumarkt 1.

Gensd'armerie Commando, I. R., for Lower Austria, III., Hauptstraße 68.

Geographic Society, I. R., I., Universitätsplatz 2. The „Mittheilungen“ of this Society are published by R. Lechner (Wilhelm Müller), Bookseller to the Imp. Royal Court and the University, Vienna, I., Graben 31.

Geographic Institute, I. R. Military, issues special maps of the Austro-Hungarian Empire, based on the surveys

of the country, and also publishes other excellent maps and plans. VIII., Landesgerichtsstraße 7. (On sale at R. Lechners (Wilhelm Müller), Bookseller to the I. R. Court and University, I., Graben 31. Full price-list 60 h.)

Geological Institute (Geologische Reichsanstalt), III., Rasumoffskygasse 3.

Gewerbeverein (Trade Union) of Lower Austria, I., Eschenbachgasse 11.

Handels- und Gewerbekammer (Board of Trade), I., Wipplingerstrasse 34.

Handelsverein, I., Krugerstraße 3.

Herrenhaus (House of Peers), I., Franzensring.

Hilfsverein, patriotischer (Patriotic Society for aid to sick and wounded in war), I., Herrengasse 7.

Hospitals: Spital der barmherzigen Brüder (Brothers of Mercy), II., Taborstraße 16. — Spital der barmherzigen Schwestern (Sisters of Mercy), II., Karmelitergasse 9. — Leopoldstädter Kinderspital (Hospital for Children), II., Obere Augartenstraße 28. — Rudolfstiftung, III., Rudolfsgasse 15. — Spital der Elisabethinerinnen, III., Hauptstraße 4. — Garnisonsspital Nr. 2, III., Rennweg 89. — Kronprinz Rudolf-Kinderspital, III., Schlachthausgasse (Kleingasse 7). — Wiedener Krankenhaus, IV., Favoritenstraße 32. — St. Josef Kinderspital, IV., Kolschitzkygasse 9 (medical advice gratis). Hospital for commercial clerks, V., Siebenbrunnengasse 21. — Spital der barmherzigen Schwestern (Sisters of Mercy), VI., Gumpendorferstraße 108. — Mariahilfer Ambulatorium, VI., Eszterházygasse 31. — Lebenswarth's Hospital for Children (homeopathic), VI., Liniengasse 19. — Sophien-Spital, VII., Kaiserstraße 7. — Maria Theresien-Spital (for Women), VIII., Laudongasse 26. — Krankenhaus der Wiener Kaufmannschaft (of the Vienna Merchant Guild), VIII., Skodagasse 1. — Studentenspital, VIII., Laudongasse 42. — **Allgemeines Krankenhaus** (General-Hospital), IX., Alserstraße 4. — Poliklinik, IX., van Swietengasse 1. — Kaiserin Elisabeth-Kinderspital, IX., Kinderspitalgasse 6. — Karolinen-

Kinderspital, IX., Schubertgasse 2. — St. Anna-Kinderspital, IX., Kinderspitalgasse 6. — Israelitisches Krankenhaus (for Jews), IX., Seegasse 9. — Lunatic Hospital and Asylum, IX., Lazarethgasse 14. — Kaiser Franz Josefs-Spital, X., Triesterstraße. — St. Rochus-Spital, XIII. (Penzing), Cumberlandstraße. — Reconvalescentenhaus der barmherzigen Brüder (infirmary for convalescents of the Brothers of Mercy), XIII. (Hütteldorf), Linzerstrasse. — Franz Josefs-Krankenhaus, XIV. (Rudolfsheim), Huglgasse 16. — Kronprinzessin Stefanie-Spital, XVI. (Neulerchenfeld), Thaliastraße 52. — Wilhelminen-Spital, XVI. (Ottakring), Montleartstraße. — Spital der israelitischen Cultusgemeinde (of the Jewish community), XVIII., Währinger Gürtel. — Rudolfiner-Haus, XIX. (Ober-Döbling) Billrothstraße 78. — In addition to which there are several hospitals for epidemic diseases and some excellently conducted private Infirmaries and Sanatoriums.

Ingenieur- und Architekten-Verein, I., Eschenbachgasse 9.

Josefs-Academy, IX., Währingerstraße 15.

Institute for the Deaf and Dumb, IV., Favoritenstraße 13.
— Saturdays from 10—12 o'clock.

Institute for the Blind, VIII., Blindengasse 31.

Lagerhaus der Stadt Wien (municipal docks), II., Prater and Handels-Quay.

Landhaus (Assembly-Hall of the Diet of Lower Austria), I., Herrengasse 13.

Landes-Hauptcassa (Treasury of the public funds), I., Herrengasse 11.

Landwirtschaftliche Gesellschaft (Agricultural Society), I., Herrengasse 13.

Leihamt (Imp. Roy. Pawnhouse), I., Dorotheergasse 17.

Lotteries Revenue Department, I., Riemergasse 7.

Lying-in and Foundling Hospital, IX., Alserstraße 4.

Magistracy, I., New Rathhaus.

Marken- und Musterschutz-Registratur (Registrar of Trade-marks), I., Wipplingerstraße 34.

Market-Halls: Central - Markthalle. III., Hauptstraße; Retail Market-halls: I., Doblhoffgasse 10; IV., Phorusplatz; VI., Eszterházygasse 54; VII., Burggasse 78; VII., Neustiftgasse 89; IX., Nussdorferstrasse.

Ministries: Foreign Office (Ministerium des kaiserlichen Hauses und des Aeussern), I., Ballhausplatz 2; Ministry of the Interior (Ministerium des Innern), I., Judenplatz 11; Ministry of Finance for the whole Empire (Reichs-Finanz-Ministerium), I., Johannesgasse 5; — of Justice (Justiz-Ministerium), I., Schillerplatz 4; — of Commerce (— für Handel- und Volkswirtschaft), I., Postgasse 8; — for Agriculture (— für Ackerbau), I., Liebiggasse 5; — of Public Worship and Instruction (— für Cultus und Unterricht), I., Minoritenplatz 7; Royal Hungarian Ministry, I., Bankgasse 4—6; War-Office for the whole Monarchy (Reichskriegs-Ministerium), I., Am Hof 14; — for Austria only (Landesvertheidigungs-Ministerium), I., Babenbergerstraße 5; — for Railways (Eisenbahn-Ministerium), I., Postgasse 8; — for the Naval Section of the War-Office (Marine-Section des Reichs-Kriegs-Ministeriums), IX., Währingerstraße 6—8.

Orphan Asylums, I. R. (Waisensenhäuser). Für boys: IX., Waisenhausgasse 5. — Protestant: V., Wienstraße 51. — For Jewish girls: IX., Seegasse 9.

Orphan Asylums (Municipal). For boys: V., Gassergasse 1; IX., Galileigasse 8; X., Laxenburgerstraße 43. — For girls: VII., Kaiserstraße 92; VIII., Josefstädterstraße 95.

Patent Office and Archives, VII., Siebensterngasse 14.

Platz-commando, military, I., Universitätsstraße 7.

Police-Office, I., Schottenring 11.

Police-Districts-Commissariats: I., Schottenring 11. — II., Grosse Sperlgasse 11. — II., Rafaelgasse 5. — II., Brigittaplatz 20. — II., Prater, Ausstellungsstraße 171. — III., Rudolfsgasse 13 a. — IV., Fleischmannsgasse 2. — V., Wehrgasse 1. — VI., Kaunitzgasse 2. — VII., Neubaugasse 25. — VIII., Fuhrmannsgasse 5. — IX., Waisenhausstraße 16. — X., Landgutgasse 24. — Felbergasse 16. — XII. (Unter-Meidling), Hufelandgasse 4. — XIII. (Hietzing), Dommayergasse 1. — XIV. (Sechshaus), Kellinggasse. — XV., Schmelz. — XV. (Fünfhaus), Hütteldorferstraße 71. — XVI. (Ottakring), Hubergasse 5.

— XVII. (Hernals), Jörgerstraße 40 and 42. — XVIII. (Währing), Weinhauserstraße 41. — XIX. (Ober-Döbling), Kreindlgasse 3.

(Any police-man will give information.)

Rathhaus (Mansion-house), I., Reichsrathstraße.

Riding-schools: Imperial, I., Josefsplatz (built by Fischer von Erlach). — VII., Hofstallstraße 1. — Public: II., Kaiser Josefstraße 32. — Neuer Wiener Tattersall, II., Schüttelstraße 19a.

Rettungsgesellschaft (Philanthropic Society, voluntary), III., Radetzkystraße 1.

Sparcasse (Savingsbank), First Austrian, I., Graben 21. — New Vienna, I., Teinfaltstraße 6.

Staatsanwaltschaft, Ober-, I., Volksgartenstraße 2.

Staatsschuldencasse (Office of the National Debt), I., Singerstraße 17.

Stadtbaunamt (Office of Metropolitan Works and Buildings), I., New Rathhaus.

Statistische Central-Commission, K. k., I., Schwarzenbergstraße 5.

Stadt-Commando, K. u. k., I., Universitätsstraße 7.

Statthaltereii, niederösterr. (Government of Lower Austria), I., Herrengasse 11.

Stamp-Office (Stempelamt), I., Riemergasse 7.

Sternwarte (Observatory), XVIII. (Währing), Türkenschanze.

Tax- und Gebühren-Bemessungsamt, K. k., Central-, I., Riemergasse 7.

Theresianum, K. k. An Institute founded by the Empress Maria Theresa, for the education of young noblemen, IV., Favoritenstraße 15.

Trade Union (Gewerbeverein), I., Eschenbachgasse 11.

Tribunals: K. k. Reichsgericht (Supreme Court of the Empire), I., Schillerplatz 4. — Verwaltungs-Gerichtshof (Supreme Court of Administration), I., Herrengasse 23. — Oberster Gerichts- und Cassationshof (Supreme Court of Justice), I., Volksgartenstraße. — Landesgericht in Civilsachen (Tribunal for Civil Affairs), I., Reichsrathsplatz. — Landesgericht in Strafsachen (Criminal Court), VIII., Landesgerichtsstraße 21. — K. k. Gefälls-Ober-

gericht (Superior County Court), I., Volksgartenstraße 2.
 — Handelsgericht (Tribunal of Commerce), I., Volksgartenstraße 2. — Gewerbegericht (Court of Trade), I., Augustinerstraße 12. — Oberster Militär-Gerichtshof (Supreme Court for Military Affairs), I., Universitätsstraße 7. — Garnisonsgericht (Garrison Court), IX., Alserstraße 2. — Bezirksgerichte (District Tribunals) for civil affairs: I., Seilerstätte 22 and Gonzagagasse 21. For criminal affairs: VIII., Alserstraße 1. — II., Obere Donaustraße 55 and (only for civil affairs) II., Blumauer-gasse 22. — III., Hainburgerstraße 34. IV., Favoritenstraße 5. — V., Wehrgasse 1. — VI. und VII., Hermannsgasse 38. — VIII., Landesgerichtsstraße 21. — IX., Alserstraße 1. — X., Keplergasse 10. — XI., Dorf-gasse 64. — XII., Theresienbadgasse 3. — XIII., Allee-gasse 18. — XIV., Ullmannstraße 60. — XV., Sperr-gasse 17. — XVI., Friedmanngasse 28. — XVII., Calvarienberggasse 33. — XVIII., Gymnasiumstraße 40. — XIX., Gatterburggasse 10—12.

University, Imp. Roy., I., Franzensring.

Verkehrsbank, I., Wipplingerstraße 26—28.

Veterinary Hospital (Thierarzenei-Institut, Imp.-Roy., III., Linke Bahngasse. (Apply to the Professor.)

Zollamt (Custom House), III., Vordere Zollamtsstraße 1.

Places of Amusement.

St. Annahof, I., Annagasse 3. Military Concerts.

Blumensäle, I., Parkring 12. During the winter concerts and balls (also „Bals masqués“.)

Circus Busch, II., Prater (only at certain times).

Colosseum (Carl Blasel, Director), IX., Nussdorferstraße 4. During the winter daily „Variétés“.

Concerts: Cursalon in the Stadtpark: Musikvereins-saal, I., Lothringerstraße 11; Sophiensaal, III., Marxergasse 13; Volksgarten, I., Burgring; on the Burgplatz, daily from 12 to 1 o'clock; Augarten, II., Obere Augartenstraße 4; Prater, in almost all the

large establishments; Dreher-Park, XII. (Unter-Meidling; Hopfner's Casino and Tucher's Establishment, XIII. (Hietzing); Casino in XIII. (Baumgarten); Stalehner, XVII., Jörgerstraße; Zögernitz' Casino, XIX., Ober-Döbling; Park on the Türkenschanze, XIX.; Goldene Rose, XIX., Nussdorf; Am Bockkeller, XIX., Nussdorf); Hotel Kahlenberg, XIX., on the Kahlenberg.

Dreher-Park, XII. (Meidling). Concerts.

Gartenbau-Restaurant, I. Concerts and Variétés.

Goldene Rose, Nussdorf. Concerts.

Hopfners Casino, Hietzing. Concerts.

Hotel Stefanie, II., Taborstraße 18. Variétés.

Musikvereinssäle, I., Lothringerstraße 11. During the winter Concerts and Balls.

Orpheum, IX., Wasagasse 33—35. Variétés.

Park auf der Türkenschanze. Concerts.

Pertls III. Coffeehouse, Prater. Café chantant every day during the summer. Military bands.

Prater, Imp. Roy., II. (see „Environs of Vienna“).

Ronachers Establishment, I., Seilerstätte 9. Most prominent place of amusement. Magnificent premises. Variétés.

Cafés Chantants: Ronacher's, I., Seilerstätte 9. — Eldorado, I., Petersplatz. — Orpheum, IX., Wasagasse 33 (closed in summer).

Skating Rink, behind the Austrian Museum.

Sophiensäle, III., Marxergasse 13. During the winter concerts and balls (also „bals masqués“).

Stadtpark, I., Parkring. (During the winter concerts in the Cur-Salon.)

Stalehner, XVII., Jörgerstraße 16. Concerts.

Theatres (see pages 38—40).

Tökés' „Neue Welt“, XVII., Ottakringerstraße 3.

Tuchers Establishment, Hietzing. Concerts.

Volksgarten, I., Burgring. Concerts.

Volkssänger (Café chantants), every evening in different restaurants.

Webers Csárda, Prater. Gipsy music.

Wilder Mann, XVIII., Währingerstraße 85. Concerts and Balls.

Zögernitz' Casino, Ober-Döbling. Concerts.

(Amusements of the day are advertised by the newspapers, especially by the „Fremdenblatt“.)

Topography.

Vienna, the capital of the Empire and residence of the Emperor, is situated in a plain, bounded by branches of the Bohemian and Moravian border-mountains, the Lesser Carpathian and Leitha mountains and the hills of the Wiener Wald which decline gently towards the city. A canal or arm of the Danube, to which the „Alserbach“ and the little river „Wien“ are tributaries, passes through the city.

By an Act dated Dec. 19th 1890, passed at the initiative of H. M. the Emperor, all the suburban districts lying on the outskirts within the enlarged excise-jurisdiction established on May 10th 1890, have been included, and the new municipal territory of the city now comprises the large area of 16,500 hectares with 1,500,000 inhabitants and upward of 30,000 houses. The circumference of the new boundary is 71 kilometres and has 42 excise stations which form the barriers. The new municipal territory is divided into 20 districts, to wit: I., the Interior City; II., Leopoldstadt; III., Landstraße; IV., Wieden; V., Margarethen; VI., Mariahilf; VII., Neubau; VIII., Josefstadt; IX., Alsergrund; X., Favoriten; XI., Simmering; XII., Meidling; XIII., Hietzing; XIV., Rudolfshiem; XV., Fünfhaus; XVI., Ottakring; XVII., Hernals; XVIII., Währing; XIX., Döbling and XX., Brigittenau.

The local government is vested in the Mayor (Bürgermeister), whose election is confirmed by the Emperor, two deputy-mayors, 22 town-councillors and 158 members of the common council.

Historical Survey.

Vienna, it is generally assumed, was founded by a Celtic tribe before the commencement of the Christian Era. Certain it is that in the first century after Christ the Romans established a fort here for strengthening their dominion over the Danube territory, and called it „Vindobona“. — The Roman Emperor Marcus Aurelius died here A. D. 180. In the fifth century the old military settlement, which had meanwhile developed into a town, was destroyed by the Huns and passed into the possession of the Rugii, who gave it the name of „Faviana“, from which the present name of Wien is derived. The Rugii were dispossessed by the Longobardes and these by Charles the Great in 791. — About this time was founded the Ostmark as a bulwark against the incursions of the Avars and Magyars, the markgraves of which first resided at Melk o. D., and afterwards on the Kahlenberg. It was only under the Markgrave Leopold III (surnamed the Saint) of the Babenberger family, that Vienna began to prosper.

Emperor Frederick Barbarossa in 1156 raised the Ostmark to the rank of an independent Dukedom and invested the Babenberger Henry II (Jasomirgott), who removed his residence to Vienna, and thus gave rise to the development which in the ensuing centuries it was to acquire. He laid the foundation to St. Stephen's Cathedral (1144) and built a citadel on the „Hof“ (1164). Duke Leopold VI (surnamed the Glorious) in 1200 erected a castle on the site now occupied by the Hofburg. Under the reign of Leopold I, Vienna improved very rapidly so that it might be ranked among the most important towns of Southern Germany.

After the extinction of the race of the Babenbergers (1246) Vienna, which had sustained fearful troubles and visitations, was conquered in 1251 by Ottokar of Bohemia, under whose dominion it remained, not to its disadvantage, until in 1266 Rudolph of Habsburg possessed himself of the town and became the founder of the Habsburg dynasty. Duke Rudolph IV in 1359 rebuilt St. Stephen's and in 1365 founded the University. In 1485 the town was besieged and taken by Mathew Corvinus, king of Hungary.

In 1519 Vladislav, king of Hungary and Bohemia, and Sigismund, king of Poland, visited the Emperor Maximilian I. and on that occasion concluded the marriage of their children, whereby subsequently Bohemia, Moravia and Hungary came under the government of Austria; thence the well-known adage:

*„Bella gerant alii, tu, felix Austria nube:
Nam qua Maris aliis dat tibi regna Venus.“*

Vienna had frequent opportunities of displaying its valour and ability in warfare, especially upon the repeated incursions of the Turks, who with an army of 120.000 men under the command of Soliman II besieged the town in 1529, but were defeated by the brave resistance of Count Niclas Salm. In 1679 the plague swept away upwards of 120.000 persons in Vienna, whereupon the existence of the town was again threatened in 1683 by an invasion by the Turks. With an army of more than 200.000 men Kara Mustapha marched up to the gates of the town, which he besieged from July 13th to September 1st. The town was saved through the heroic defence of Count Rudigier of Starhembergh who for two months resisted a force ten times superior in number. John Sobieski, king of Poland, and Ludwig of Baden, at the head of the allied armies of Poland, Austria, Saxony, Bavaria and Franconia, routed the Turkish host.

With Charles VI. who died in 1740, the male line of the Habsburgers became extinct, and the throne passed to the august Empress Maria Theresa. After a wise and powerful reign of 40 years, Maria Theresa died on the 29th of November 1780, and was succeeded by her son, the illustrious Joseph II. whose reign of 10 years was to the empire a brilliant epoch of unprecedented development in every department of political, scientific and social life. He died on the 20th of February 1790.

Under Joseph's successors, Leopold II and Francis I. there took place an entire reaction in the liberal system of internal policy, the influence of which asserted itself in the public life of Vienna, in addition to the hard times which followed upon the French wars. After the unfortunate battles of Austerlitz (1805) and Wagram (1809), Vienna for a short time fell into the power of Napoleon,

whereupon, after the defeat of the latter, the Congress of Vienna was held from November 3^d, 1814 to June 9th, 1815. After the termination of the French wars that melancholy time ensued, in which all intellectual life stagnated, in which the police, the censorship of the press, and the clergy exercised the most intolerable pressure on the population, which was only put an end to by the revolution of 1848. The struggle for liberation which began in the month of March ended with the bombardment and occupation of the town by the imperial troops under Prince Windischgraetz on the 31st of October, whereupon the Emperor Ferdinand I abdicated.

On the 2^d of December 1848, Francis Joseph I ascended the throne, and under his reign Vienna has risen to a height never before imagined. Out of this eventful period of time we will call attention in chronological sequence to some of the moments of greatest importance, especially to Vienna. On the 20th of December 1857 was issued an imperial decree commanding the removal of the fortifications and glacis which surrounded the interior town; the large extent of ground thereby obtained was to be devoted to the aggrandizement of the town. The grand projects which arose herefrom aroused the activity of numerous excellent home and foreign artists who found abundant scope for the brilliant development of their talents. Under the fresh inspiration of a new era the town acquired an importance in an artistic direction, the more remarkable from the fact that in the previous period of reaction almost all attempts in this direction seemed to have died out. While palaces and public buildings every where gave evidence of the creative powers of the great masters, there arose, as the most brilliant performance of this art inspired epoch and as a triumph of modern architecture, the „Ringstrasse“, one of the most magnificent streets in the world. Among the architects who devoted their talents to this unexampled work, we may mention: Semper, Hansen, Schmidt, Hasenauer, Wielemans, Ferstel, Romano, Van der Nüll, Siccardsburg; among the sculptors and painters who formed the new Vienna School of Art, the names of Gasser, Fernkorn, Pilz, Kundmann, Tilgner, Weyr, Zumbusch, as sculptors, and Rabl, Führieh, Overbeck, Griepenkerl, Eisenmenger, Makart, Canon, as painters are conspicuous. The most prominent

of the new sculptors and painters are: L'Allemand, Alt, Amerling, Angeli, Felix, Friedländer, Gaul, Hoffmann, Laufberger, Lichtenfels, Natter, Pettenkofen, and others. The imperial act of enlarging the town has raised to Francis Joseph I a monument of gratitude in the hearts of the Viennese, whose loyalty and attachment to the imperial House was still more strengthened by the conferring of a Constitution (on the 26th of February 1861). An entire transformation in the public and social life of Vienna may be dated from that epoch in which the imperial city, which had stagnated in superannuated forms, rose to one of the wealthiest and most beautiful cities of the world. In 1870 was begun the great work of the regulation of the Danube, which after contending with almost insuperable difficulties, was completed in 1877 at a cost of 32 million florins. The river, which is connected with the town by means of the „Danube Canal“, was turned into a new bed, whereby the impending danger of inundations is for ever averted. A no less gigantic enterprise was that of the new Aqueduct, the construction of which lasted from 1870 to 1876 at a cost of 24 million florins. A brick-work conduit, 13 German miles in length, brings the water through numerous tunnels and over lofty aqueducts from the Alpine sources to the city. This great work makes Vienna one of the most healthy cities of Europe. In celebration of the 25th anniversary of the Emperor's accession to the throne the Universal Exhibition was opened on May 1st 1873. In a truly imposing manner was the love and attachment of the Viennese to the dynasty manifested at the celebration of the Silver Wedding of the Emperor and Empress in 1879. With the support of all the Estates a Festive Procession was arranged, the minutest details of which were designed and executed in truly artistic harmony, such as no other town had ever witnessed, or is likely ever to behold again. The lively interest Vienna takes in all scientific pursuits was displayed at the Electric Exhibition in 1883, which was opened with a speech of great significance by its august Protector, the late Crown-prince Rudolph, and was attended with brilliant success. In 1888 on the 2^d of December, His Majesty celebrated the 40th Jubilee of his reign, and Vienna solemnized the occasion suitably to its high significance by the arrange-

ment of an Exhibition of Trades, which afforded a brilliant and instructive view of the development of Industry and Art during that long epoch of His Majesty's reign. With the year 1891 a new epoch commences for Vienna. Again, just as was the case 33 years before, it was the initiative of H. M. the Emperor that enabled the population of Vienna to realize their long-cherished wish that Vienna should be united with its suburbs. On the occasion of the opening of the park on the Türkenschanze, the Emperor spoke the momentous words: „It is imperative that something should be done for Vienna“. Upon this instigation the Government worked out an Act for extending the boundary-line of the communal octroy, so as to deliver Vienna from the nuisance of the barrier-moat by means of a more equable repartition of the duties. On the 19th of December 1890 the Bill was sanctioned which was to unite to a single community all the suburbs and parishes within the new boundary-line of the communal octroy with the city. This institution renders it possible to carry out the great projects that had long been contemplated. The construction of a Metropolitan Railway, the regulation and partial over-arching of the Wien-river, and the construction of a winter-harbour in the Danube-Canal, are the far-reaching improvements the realization of which is insured by a system of contributions from the State, the country and the metropolis. The new enlargement of Vienna has imparted a fresh impulse to trade and industry, not only by remedying the want of employment for the masses, which had been sorely felt for some years past, but also by opening up new channels to capital which, owing to the numerous improvements to be made, has been productive of new sources of income to all classes of the population.

Character of the People. The characteristic qualities of the Viennese are justly considered to be joviality and good-nature. The hearts of the people are open to sympathy and they feel happiest when they have an opportunity of showing kindness. Public amusements, be they ever so numerous attended, always pass off in a harmless and jovial manner. In no other large city does the stranger feel at home so quickly as in Vienna, and with a letter

of introduction, it is easy to gain admittance into society. Every Viennese is fond of music and dancing, loves to spend his leisure hours in merry company, attends theatres and concerts, but above all he delights in the pleasures of rural life which he can so amply enjoy in the lovely environs of his native city. The beauty of the Vienna women, which is displayed in a great variety of types, is far-famed. Their reputation of being the truest wives, the best mothers and the most admirable housekeepers is uncontested.

A full and true description of the life and habits of the people with all that is worth knowing from the olden times down to the present day is given in a work entitled „Städtebild Wien“ by Friedrich Schlögl, and it is recommended to every visitor to Vienna as pleasant and instructive reading.

First View and Drive through the City.

(The sights marked with * should be visited separately.)

For obtaining a general impression of the sights and monumental edifices of the city, we recommend, in the first place, a walk to the Stefansplatz, the centre of the interior city, where all the traffic and public life is concentrated, and to the „Graben“, a broad street with the most elegant and fashionable shops. From here the stranger may take a drive or walk round the Ringstrasse and a portion of the city through the following streets: From the Stefansplatz (* interior of St. Stephen's Cathedral, perhaps an ascent of the steeple) to the Stockim-Eisenplatz (trunk of a tree covered with nails, marking the spot to which the Wienerwald formerly extended), to the Graben (elegant shops, fine view of the Cathedral, column in commemoration of the plague), to the Hof (War-Office, Credit-Anstalt für Handel und Gewerbe, Radetzky-monument by Zumbusch), to the Freiung (Palace of count Harrach, Church of the Scotch Missionaries, with a Monument to Heinrich Jasomirgott, fountain), through the Herrengasse (former Stock-Exchange built by Ferstl on the left, Austro-Hungarian Bank, Landhaus,

Statthaltereie, Presidency of the Ministry) to the Kaiserliche Burg (the two fountains „Naval Power“ by Weyr and „Military Power“ by Hellmer), through the Gate to the Franzensplatz (Emperor Francis-Monument by Marchesi, at noon a military band plays here), then through the second Gate to the outer Burgplatz, the Heldenplatz (Prince Eugen and Archduke Charles Monuments by Fernkorn, new Hofburg) back to the Josefsplatz (Imperial Library and Emperor Josef Monument by Zauner), into the Augustine Church (monument to Archduchess Christine by Canova), to the Albrechtsplatz (Palace of Archduke Frederic with the equestrian statue of Archduke Albrecht by Zumbusch and the Albrecht Fountain along the Ramp, statue of Mozart by Tilgner), through the Augustinerstraße at the back of the Opera, turn left into the Kärntnerstraße, through the Schwangasse to the Neuen Markt (Capuchin Church with Imperial Vaults, Fountain with figures by Donner), through the Kupferschmiedgasse back to the Kärntnerstraße, past St. Stephen's, through the Rothenthurmstraße to the Hohen Markt (Fountain-temple by Fischer von Erlach), through the Marc-Aurelstraße, past the „Hotel Metropole“ to the Franz-Josefs-Quai (Stefanie Bridge) to the Schottenring (on the left the Stock-Exchange, on the right the „Sühnhaus“ commemorative of the disastrous fire of the Ring Theatre) to the Maximilianplatz (*Votive Church and University, both by Ferstl, on the right the Chemical Laboratory of the University, on the left the General Commando; then past the University (right) and the Liebenberg Monument (left) to the Rathhaus, built by Schmidt (*Great Hall, Arcade Court, Statue of Schmidt, Rathhauskeller), to the Hofburgtheater, built by Hasenauer (*Interior), to the Volksgarten (Grillparzer Monument by Kundmann and Weyer), then back to the Franzensring to the House of Parliament, built by Hansen (*Interior) to the Palace of Justice, built by Wielemanns, past the Volkstheater (Raimund Monument by Vogl) to the Burgring with the two Imperial Museums built by Hasenauer (*Interior) and the Monument to the Empress Maria Theresa by Zumbusch, with the Imperial Stables in the background, then to the Opernring, on the left the

Goethe Monument by Hellmer on the right the Schillerplatz (Academy of Fine Arts, built by Hansen and Schiller Monument by Schilling : from here to the Opera House, built by Van der Nüll and Siccardsburg (*Interior), opposite to which is the Heinrichshof, then to the Kärntner-ring, through the Dumbagasse past the Musikvereinsgebäude (Conservatory of Music), the Künstlerhaus (Society of Artists) to the Karlsplatz Polytechnical High School with the Statue of Ressel by Fernkorn, the Church of St. Charles (Karlskirche), built by Fischer von Erlach, across the Schwarzenbergplatz (Hochstrahlbrunnen, Palace of Prince Schwarzenberg, built by Fischer von Erlach, Schwarzenberg Monument by Hähnel, Palace of Archduke Lewis Victor, built by Ferstel) to the Kolowratring, through the Christinengasse past the Akademische Gymnasium to the Beethovenplatz (Beethoven Monument by Zumbusch), back through the Fichtegasse to the Parking (*Stadtpark with the Cursalon, Schubert Monument by Kundmann, Schindler Monument by Hellmer, Makart Monument by Tilgner, Bruckner Monument by Tilgner, Zelinka Monument by Pönninger), back to the Parking (on the left the Gartenbaugesellschaft [Horticultural Society], behind it the Palace of the Duke of Coburg, Palace of Archduke Eugen, built by Hansen) to the Stubenring (Museum for Art and Industry, in connection with the School of Art-industry), in the background the station, Hauptzollamt* of the Stadtbahn, to the Aspernbrücke (on the right the Custom-house, Central Post-office, Philanthropic Society [Rettungsgesellschaft], Danube-Navigation Company), through the Praterstraße to the Praterstern (Tegetthoff Monument by Kundmann), Nordbahnhof, meeting of seven roads. From here through the Hauptallee, past the Vivarium, farther on past the Third Coffee-house to the Rotunda and then back through the Volksprater to the Praterstern, then crossing the Franzensbrücke to the Station, Hauptzollamt*. From here a visit may be made to the Imperial Palace and grounds of Schönbrunn, the Kahlenberg, Mödling, Laxenburg etc.

Even when time is limited the stranger should not neglect to take this walk or drive, which latter may be done in two hours (pay the fiacre [two horses] from six

to eight Kronen, the „comfortable“ [one horse cab] from four to six Kronen), nor to visit the Imperial Museums, the Liechtenstein Gallery of paintings, the interior of St. Stephen's Cathedral and Votive Church, the Rathhaus, the Grand Opera, the Burgtheatre, and finally to take a trip to the Kahlenberg.

Division of Time.

It is advisable to devote the forenoons to sight-seeing, so as to leave the afternoons free for the Prater or for excursions to the Environs.

Most of the collections are open only certain days and hours; admission is free almost everywhere, if not, the fee is mentioned in this book. — In private galleries it is usual to give the servant a gratuity of a Krone or two, but this is forbidden in the imperial galleries. The charge in the cloakrooms for cloaks, umbrellas or walking-sticks is 10—20 hellers for each piece.

Open every day.

Augustiner Kirche. Monuments of Archduchess Christine, Emperor Leopold II. and Fieldmarshal Daun.

Beethoven Collection, XIX., Heiligenstadt. From 9 to 5. 60 heller. Thursdays and Sundays 40 heller.

Prince Liechtenstein's Picture Gallery, IX., Fürstengasse 1. From 9 to 4; closed on Saturdays, Sundays and holidays.

Handels-Museum (Commercial Museum), IX., Berggasse 16. From 10 to 5. 40 heller.

Hofbibliothek (Imperial Library), I., Josefsplatz. From 9 to 4. Closed on Sundays.

Hofburg, I., Franzensplatz. The ceremonial apartments are to be seen (in absence of the imperial court) daily from 3—6. Apply to the Burghauptmann between 3 and 5.

Imperial stables and Sporting and Saddlery Collections, 1—3. Apply between 10 and 12 to the Oberst-Stallmeister-Amt (Hofburg).

Palace of Justice, I., Burgring, built by Wielemanns.

Imperial Vaults (Kapuziner Kirche), I., Neuer Markt 2. 10—12. Sundays excepted.

Kaiser Jubiläums Panorama, Prater, Ausstellungsstraße. 60 heller.

Künstlerhaus, I., Karlsplatz 5. 9—5. 1 Krone. Sundays and holidays from 2 p. m. 40 h.

St. Stephen's Cathedral. High Mass with Music on Sundays and holidays at 10 a. m.

Museum of Plaster Casts at the Academy of Fine Arts, I., Schillerplatz 3. 9—1. Closed on Saturdays, Sundays and holidays.

Museum for Austrian Folklore, I., Wipplingerstraße 34 (Stock Exchange). On week days 10—4. 60 h. On Sundays and holidays 9—6. 20 h. Closed on Tuesdays.

Oesterreichisches Museum of Art and Industry, I., Stubenring. Permanent exhibition of objects of art-industry. 9—4. Closed on Mondays. Admission on Tuesdays and Wednesdays 60 h., the other days free.

Grand Opera-house. 2—4. Apply to the Direction.

Rathhaus, I., Franzensring. Built by Schmidt. 2—5. Apply to the Bau-Inspection, I. Stiege, Mezzanin.

Imperial Riding-School, I., Josefsplatz. 8—11.

Rotunda in the Prater. On week days 2—5. Sundays and holidays 8—5.

„Secession“, I., Wienzeile, 1 K.

Steeple of St. Stephen's, 8—5. Sundays and holidays excepted. Tickets à 40 h, to be had at the Kirchenmeister-Amt.

Observatory, Imp. Roy. 8—10 in the evening.

Vivarium, Wiener Thiergarten in the Prater.

Open only on:

Sundays and holidays.

Picture Gallery of the Academy of Fine Arts, I., Schillerplatz 3; 10—1.

Historical Museum of Vienna, I., Franzensring. Rathhaus. 9—1.

Imp. Museum of Art History, Burgring. From April to October 10—1; from November to March 9—4.

Imp. Museum of Natural History, Burgring. From April to September 9—1; from October to March 9—4.

University, Franzensring: all the rooms and library 11—1.
Apply to the Haus-Inspector.

Mondays.

Albertina, Collection of Engravings and Library of the late Archduke Albrecht, Augustiner-Bastei 6. 9—2.

Picture Gallery of Count Czernin, Landesgerichtsstraße 9. 10—2.

Picture Gallery of Count Harrach, L. Freyung 3. 10—3.

Historical Museum of Vienna, Rathhaus. 9—3. Admission 2 Kronen.

Army Museum at the Imp. Arsenal. From 1. October to 31. March 9—1. Admission 1 K.

Imp. Museum of Natural History, Burgring. From April to September 1—5; October to March 1—4. Admission 1 Krone.

Palm-house at Schönbrunn. 2—5.

Tuesdays.

Historical Museum of Vienna, Rathhaus. 9—2.

Army Museum (Imp. Arsenal). April to September 10—2; October to March 9—1. Adm. 1 K.

Schatzkammer (Imp. Treasury), Michaelerplatz (Hofburg, rotunda) 10—1. Apply for tickets the day before at the Bureau of the Schatzkammer (Hofburg, rotunda) 10—12, stating the number and names of the visitors.

Imp. Museum of Art History, Burgring. From April to October 10—4; November to March 10—3.

Wednesdays.

Count Harrach's Picture Gallery, L. Freyung 3. 10—3.

Count Schönborn's Picture Gallery, L. Rennweggasse 4. 10—3.

Historical Museum of Vienna, Rathhaus. 9—3. Adm. 2 K.
Army Museum (Imp. Arsenal). Frescoes, Chapel and Workshops. April to September 1—5. Adm. free. October to March 9—1. Adm. 1 K.

Imp. Museum of Art History, Burgring. April to October 10—4; November to March 10—3. Adm. 1 K.

Museum for Austrian Folklore, l., Wipplingerstraße 34. 10—8. Adm. 60 h.

Imp. Museum of Natural History, Burgring. April to September 10—3; October to March 10—2. Adm. 1 K.

Thursdays.

Albertina, Collection of Engravings and Library of the late Archduke Albrecht. l., Augustiner-Bastei 6. 9—2.

Count Czernin's Picture Gallery, VIII., Landesgerichtsstraße 9. 9—2.

Historical Museum of Vienna, Rathhaus. 9—2.

Army Museum (Imp. Arsenal), Chapel, Frescoes and Workshops. 10—2. Adm. free.

Imp. Mint, III., Heumarkt 1. 9—12.

Schatzkammer (Imp. Treasury), Michaelerplatz (Hofburg, rotunda), 10—1. Apply for tickets the day before at the Bureau of the Schatzkammer (Hofburg, rotunda) 10—12, stating the number and names of the visitors.

Imp. Museum of Natural History, Burgring. April to September 10—5; October to March 10—4.

Palm-house at Schönbrunn. 2—5.

Fridays.

Count Schönborn's Picture Gallery, l., Renngasse 4. 10—3.

Historical Museum of Vienna, Rathhaus. 9—3. Adm. 2 K.

Army Museum (Imp. Arsenal). From 1. October to 31. March. 9—1. Adm. 1 K.

Imp. Museum of Art History, Burgring. April to October 10—4; November to March 10—3.

Saturdays.

Picture Gallery of the Academy of Fine Arts, 1., Schillerplatz 3. 10—1.

Count Harrach's Picture Gallery, 1., Freyung 3. 10—3.

Historical Museum of Vienna, Rathhaus, 9—3. Adm. 1 K.

Army Museum (Imp. Arsenal). Chapel and Workshops. April to September 1—5. Adm. free. October to March 9—1. Adm. 1 K.

Schatzkammer (Imp. Treasury). 1., Michaelerplatz (Hofburg, rotunda) 10—1. Apply for tickets the day before at the Bureau of the Schatzkammer (Hofburg rotunda) 10—12, stating number and names of visitors.

Imp. Museum of Art History, Burgring. April to October 10—4; November to March 10—3. Adm. 1 K.

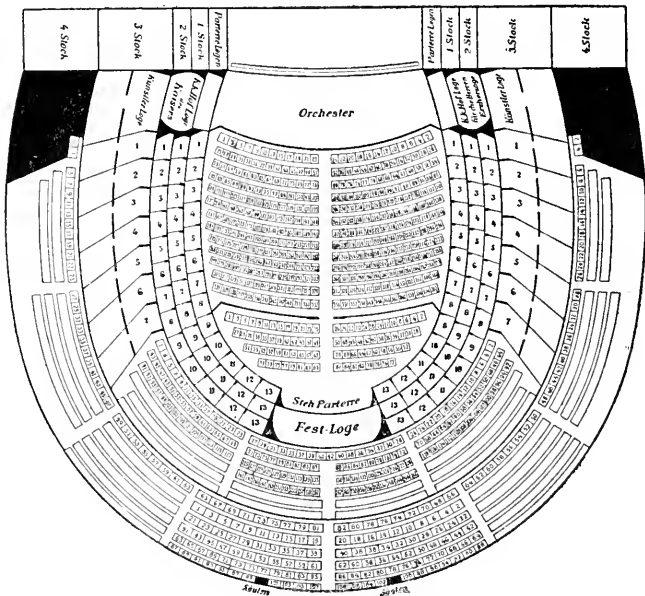
Imp. Museum of Natural History, Burgring. April to September 10—3; October to March 10—2. Adm. 1 K.

Palm-house at Schönbrunn. 2—5.

The Imperial Opera-House. (K. k. Hofopern-Theater.)

1. Opernring 2.

Accommodation for 2352 persons.



Prices of the Seats:

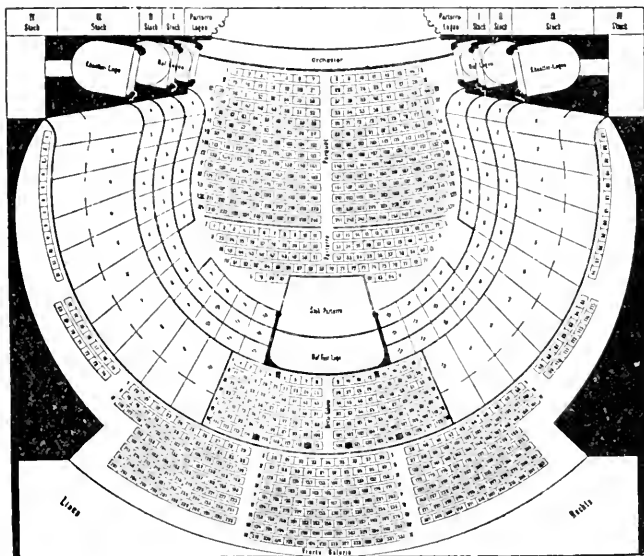
Box, parterre and 1. gallery	K 50.—	Stall, Parquet 6-9 row	K 8.—
" 2. gallery	" 30.—	" 10-13 "	" 7.—
" 3. gallery	" 20.—	" Parterre 1 row	" 7.—
Seat in stranger's box, parterre or 1. gallery	" 12.—	" 2-4 "	" 6.—
Seat in stranger's box, parterre or 2. gallery	" 8.—	" 3. gallery, 1 row	" 5.—
Seat in other boxes, 2. rank	" 8.—	" 3. " 2 "	" 4.—
" 3. rank	" 6.—	" 3. " 3-4 "	" 2.50
Stall, Parquet 1 row	" 12.—	Seat, 4. " K 3.— and	" 2.50
" 2-5 "	" 9.—	Admission to Parterre	" 2.—
		" 3. gallery	" 1.60
		" 4. "	" 1.20

Tickets are also to be had of Albin Förstl, I., Bellariasstraße 4.
Telephon 2143 and 2473.

The Imperial Court Theatre. (K. k. Hofburg-Theater.)

1., Franzensring.

Accommodation for 1532 persons.



Prices of the Seats:

Box, parterre or 1. gallery	K 32.—	Stall, 3. gallery, 2-3 row	K 4.—
" 2.	" 24.—	" 3. " 4-6 "	" 2.50
Stall, parquet, 1 row	" 10.—	" 4. " 1 "	" 2.50
" " 2-5 "	" 8.—	" 4. " 2-5 "	" 1.60
" " 6-10 "	" 7.—	" 4. " 6-10 "	" 1.20
" " 10-15 "	" 6.—	Admission to parterre only	
" parterre 1 row	" 6.—	for gentlemen	" 2.—
" " 2-5 "	" 5.—	Admission to 4. gallery	
" 3. gallery, 1 row	" 5.—	(standing place)	" .80

At the afternoon representations the prices are cheaper in proportion. Subscribed stalls are given out till 1 p. m. on the day preceding each performance announced in the weekly repertory, while the remaining stalls are sold from 1.30 to 5 p. m.

Tickets can be purchased at the „Tagescaassa“ from 9 a. m. to 5 p. m.

Tickets are also to be had of Albin Förstl, 1., Bellariastrasse 4.

Telephon 2143 and 2473.

The other Theatres of Vienna.

Deutsches Volkstheater, VII., Museumstraße. Closed in summer. Dramas, tragedies and comedies. Low prices. Tickets to be had during the day in the building.

Kaiser-Jubiläums-Stadttheater, Währing. Closed in summer. Dramas, tragedies and comedies, Vienna popular pieces, Operettes. Low prices. Tickets to be had in the building during the day, also at various other places.

Raimund-Theater, VI., Wallgasse 18—20. Closed in summer. Alternating repertory.

Theater an der Wien, VI., Magdalenenstraße. Chiefly operettes. Closed in summer.

Carl-Theater, II., Praterstraße 31. Closed in summer. Operettes, burlesques, dramas and comedies, etc.

Josefstädter Theater, Vienna farces and burlesques.

Jantsch-Theater in the Prater. Open summer and winter. Alternating repertory.

Theatre in „Venedig in Wien“. Summer stage. Ballets, operettes.

Monuments.

Anastasius Grün, I., Schillerplatz.

Archduke Charles, I., Outer Burgplatz.

Beethoven, I., Beethovenplatz.

Bruckner, I., Stadtpark.

Dreifaltigkeitssäule, I., Graben.

Goethe, I., Opernring.

Grillparzer, I., Volksgarten.

Gutenberg, I., Am Lugeck.

Haydn, VI., in front of the Mariahilfer Church.

Kaiser Franz I., Franzensplatz.

Kaiser Josef II., Josefsplatz.

Lenau, I., Schillerplatz.

Liebenberg, I., Franzensring.

Maria Theresia, I., Burgring.

Marien-Column, I., Am Hof.

Makart, I., Stadtpark.

Mozart, I., Albrechtsplatz.

Prince Eugen, I., Outer Burgplatz.
 Radetzky, I., Am Hof.
 Raimund, VII., in front of the Deutsches Volkstheater.
 Ressel, IV., Karlsplatz.
 Schiller, I., Schillerplatz.
 Schindler, I., Stadtpark.
 Schmidt, behind the Rathhaus.
 Schubert, I., Stadtpark.
 Schwarzenberg, I., Schwarzenbergplatz.
 Statues of Greek Sages in front of the House of
 Parliament.
 Tegetthoff, II., Praterstern.
 Zelinka, I., Stadtpark.

Fountains.

Albrechtsbrunnen, I., Operngasse.
 Austria-Brunnen, I., Freieing.
 Donauweibchen, I., Stadtpark.
 Donner's Brunnen, I., Neuer Markt.
 Engelbrunnen, IV., Hauptstraße.
 Hochstrahlbrunnen, Schwarzenbergplatz.
 Fountain in the Bank Building, I., Freieing.
 " in the Palais Montenuovo, I., Strauchgasse 1.
 " in the Hohen Markt.
 " in the Old Rathhaus, I., Wipplingerstraße 8.

Remarkable Churches.

Altlerchenfelderkirche, one of the finest in Vienna, VII.,
 Lerchenfelderstraße.
Augustinerkirche, I., Augustinerstraße, with the monu-
 ments of Archduchess Christine, Kaiser Leopold II. and
 Fieldmarshal Daun.
Carlskirche, with a Corinthian portico and imposing dome.
Greek, not United. Red-brick façade by Hansen.
Jewish Synagogue, II., Tempelgasse. Moorish style, by
 Förster.
Kapuzinerkirche, with the Imperial Vaults. Open from
 10—12.

- Cathedral of St. Stephen's.** Height of steeple 138 meters. Ascent from 8—5.
- Minoritenkirche.** Copy in mosaic of Leonardo da Vinci's Last Supper, by Bossi.
- Peterskirche.** The Dome in imitation of St. Peter's in Rome.
- St. Ruprechtskirche.** The oldest church of Vienna.
- Votivkirche.** Magnificent Gothic edifice.

Public Gardens.

Stadtpark with the Cursalon. — **Park of Schönbrunn** with Imp. Palace, large greenhouses and menagery. — **Hofgarten** and greenhouses, open also in winter on application to the Obersthofmeister. — The **Prater** at the end of the Praterstraße, with splendid avenues. — **Volksgarten**, adjoining the Hofburg. — **Belvedere Garden**, III., Rennweg 6. — **Botanical Garden**, of the University, III., Rennweg 14. — **Garden for the Austrian Flora**, III., Heugasse 3. — **Augarten**, II., Augartenstraße. — **Arenbergpark**, III., Hauptstraße 98. — **Schwarzenbergpark**, III., Heugasse 1. — **Liechtensteingarten**, IX., Liechtensteinstraße. — **Schönbornpark**, VIII., Florianigasse. — **Eszterházyark**, VI., Gumpendorferstraße. — **Rathhanspark**, Franzensring. — **Park auf der Türkenschanze**, XVIII., Cottage-Viertel.

Sights.

(Partially repeated, in alphabetical order. The most remarkable are marked with an *.)

- ✓ ***Akademie, k. k., der bildenden Künste** (Fine Arts). I., Schillerplatz 3, built by Hansen. Passing through the vestibule the visitor enters the handsome hall of the „Plastic Museum“ (p. 111). The Library is in the Mezzanin (p. 37), the Picture Gallery in the first floor (p. 42).
- Akademie, k. u. k. Theresianische** (Theresianum). IV., Favoritenstraße 15. Educational establishment for young

noblemen, founded by Maria Theresa. Fine library of about 38,000 volumes, fine collections of a natural-historic character and of models, chemical laboratory, botanical garden, riding school etc. Since 1848 open also to non-aristocrats.

Akademie, k. k., der Wissenschaften (Academy of Science),

1., Universitätsplatz 2. Public sittings 3 times a month. The Academy is divided into two classes, the mathematic-natural-historic, and the philosophic-historical class. On the groundfloor an extensive Hall, on the first floor the great Hall with frescoes by Gaglielmi and statues by Lengbauer. Admission every day on application. The library is open from 9 to 2 (about 8000 volumes).

***Albertina.** The library of Archduke Albrecht contains about 40,000 volumes. Maps and plans consisting of 23,000 sheets. The collection of drawings contains 15,800 leaves, the collection of engravings about 90,000 leaves. I., Augustinerbastei. Mondays and Thursdays 9—2. (The other days on application to the Librarian.)

The Collection, founded by Duke Albrecht of Saxe-Teschen and continued by Archduke Charles, is one of the richest in Europe, especially in drawings (24,000 leaves, among others, 150 by Raphael, among which there is one out of Dürer's possession, which was presented to him by Raphael in 1515; 160 by Dürer, 150 by Rubens). Those of special interest are the Portrait of Kaiser Max I., the so-called „Green Passion“, the Hare, the Flowers, etc., by Dürer, a large number of pen-and-ink drawings and other sketches by the great masters. The Collection of Engravings contains, in folios, upwards of 200,000 leaves, among others, the Coronation of the Virgin, Niello by Finiguerra, the work of Marc-Antonio Raimondi in magnificent prints, etc. The most beautiful specimens of the collection are exhibited under glass in shifting frames. The Library of 50,000 volumes abounds in illuminated folios, and has a collection of maps and plans, especially of a military-historical character.

Arsenal, k. u. k., beyond the Belvedere. A series of buildings forming a quadrangle, 630 metres in length and 480 metres in breadth, with a fine Romanesque front-

gate. The interior of the square contains the Museum edifice built by Hansen with the collections of the Army Museum. Behind it are the Workshops (tickets of admission to be had of the „Arsenal Director“, Bldg. 1., 1. floor), the Foundry and the Arsenal Church.

Beethoven-Sammlung, XIX., Heiligenstadt (in the School-house, Pfarrplatz 4), was opened on March 26th 1877, being the sixtieth anniversary of the great composer's death, and is intended to be the precursor of a future „Beethoven-Museum“.

Belvedere, k. k., Formerly the residence of Prince Eugen of Savoy, completed about 1724 by J. L. v. Hildebrand. From the south side a fine view of Vienna.

Bibliotheken (Libraries): The Private Library of the Emperor in conjunction with the Family Fidei-Commis Library, 1., Hofburg. Contains upwards of 80.000 volumes, among which 800 incunabula, 26.000 maps and plans, a collection of upwards of 50.000 engravings and drawings, and more than 180.000 portraits. Application to the Director. — *Hof-Bibliothek, 1., Josefsplatz, begun by the two Fischer von Erlache, 1722. The library comprises upwards of 400.000 vols and 20.000 MSS., music archives of 12.000 volumes and about 10.000 incunabula (books printed before 1500). The great Hall of the Library is one of the handsomest of Europe; frescoes by Daniel Gran. In connection with the Library is a collection begun by Prince Eugen of about 300.000 engravings and woodcuts. Opened daily, Sundays excepted, from 9 to 4. — Universitäts-Bibliothek, about 20.000 vols, 1., Franzensring 1. — Bibliothek der Stadt Wien, 1., Magistratsstraße 1. — Bibliothek der Akademie der Wissenschaften, 8000 vols, 1., Universitätsplatz 2, daily 9—7. — Bibliothek der Akademie der bildenden Künste, in connection with the Collection of copper-plates and woodcuts, 1., Schillerplatz 3. From Monday to Friday 3—6, Saturday 10—1. — Bibliothek der Technik, IV., Technikerstraße 13.

Börsegebäude (Stock Exchange), 1., Schottenring 16. Built in the Renaissance Style by Hansen and Tietz 1872—77. Magnificent business-hall in the form of a basilica. 1st floor: Handelsmuseum (p. 61).

Botanischer Universitätsgarten, k. k., III., Rennweg 14.
Open daily. The Botanical Cabinet, formerly connected therewith, is now in the Imp. Museum for Natural History.

Brunnen (monumental Fountains): Along the façade of the Hofburg (Michaelerplatz). (Military Power, by Hellmer, and „Naval Power“, by Weyr). In front of the Maria Theresa Monument, to the left: Triton frightening a Nymph with a fish (A. Schmidgruber); to the right: A Siren offering treasures to a River-god (A. Schmidgruber). Behind the Monument, to the left: Triton offering treasures to a Naiad; she chooses pearls (Edmund von Hoffmann); to the right: Triton offering treasures to a wood-nymph. She recoils with a gesture of repulse (Hugo Haerdtl). — *On the Neuen Markt, with plastic figures by Donner. In the centre of the fountain an allegorical group, on the border the four chief rivers of the Archduchy of Austria (Enns, Ybbs, Traun and March). — On the Freiung, with a statue of Austria and the allegorical figures of the Danube, Vistula, Elbe and Po, by Schwanthaler, 1846. — On the Graben, with the statues of St. Josef and St. Leopold, by Fischer. — On the Franziskanerplatz, with the statue of Moses, by Fischer. — *Below the Palace of Archduke Frederick, I., Albrechtsplatz, marble groups by Meixner, representing Vindobona and Danubius with their tributaries. — Next to the Grand Opera, two fountains, each with four allegorical figures by Hans Gasser. — On the Hohen Markt, by Fischer von Erlach. — In the Old Rathhaus (Wipplingerstraße 8), with the group „Andromeda and Perseus“, by Donner. — In front of the Paulanerkirche, IV., Paulanerplatz, with a „Guardian Angel“, by Preleutner. — *In front of the Rahlstiege, Mariahilferstraße 1a, with the „Gänsemädchen“ by Gasser. — *In the Stadtpark, a marble statue „Donauweibchen“, by Gasser. — In the Bank Building, I., Herrengasse 14, a Danube Nymph, by Fernkorn. — In the court of *Montenuovo Palace, I., Strauchgasse 1, with St. George and the Dragon, by Fernkorn. — Before the *Schwarzenberg Palace, III., Rennweg, the Hochstrahlbrunnen, a large basin and fountain with a jet 100 feet high. —

In the Josefstadt, corner of Alserstraße and Skodagasse, with the statue of „Vigilance“, by Fischer. — In the Volksgarten, by Tilgner. — In the Park of Schönbrunn, on the right, by Zauner, on the left, by Hagenauer. — XVI., Fountain of „Austria“, Ottakring, Neulerchenfelderstraße 10. — XVIII., Währing, Kirchenplatz.

Denkmäler (Monuments): Kaiserin Maria Theresia, I., Burgring. The grandest monument of Vienna, by Kaspar von Zumbusch. High in the middle of the large open space between the two monumental Museums, surmounting an elevated substructure, rises the figure of the great Empress. The right hand is uplifted as if in benediction, the left hand holds the sceptre. At each of the truncated corners of the large and massive pedestals stands an equestrian figure — Traun, Laudon, Daun and Khevenhüller — between these, in plastic figures or in relief are the other paladins and dignitaries of the glorious sovereign. The unveiling of this monument, one of the grandest of modern times, took place on the 13th of May, 1888. — Kaiser Francis I., on the Franzensplatz in the Hofburg. Upon a lofty pedestal of granit, with four symbolic figures representing Religion, Peace, Justice and Strength, stands the statue of the Emperor by P. Marchesi, cast in bronze by Viscardini. Erected in 1846. — Josef II., on the Josefsplatz in the Hofburg. Equestrian statue, modelled and cast by Zauner. In the garb of the Roman imperators rides the Emperor on a quietly pacing steed. Symbolic representations setting forth the Emperor's merits in the interest of agriculture and commerce are inserted in the pedestal. Erected in 1807. — Kaiser Maximilian of Mexico, XIII., in front of the Church at Hietzing, by Hans Morener. — Archduchess Maria Christina, by Canova, in the Augustine Church. — Archduke Charles, erected in 1860, and Prince Eugene of Savoy, erected in 1865. Two equestrian statues by Fernkorn, on the outer Burgplatz (Heldenplatz). — Prince Charles von Schwarzenberg, on the Schwarzenbergplatz, by Hähnel in Dresden. Erected in 1867. — Radetzky, Fieldmarshal. Am Hof, in front of the War-Office,

by Kaspar von Zumbusch. This monument, unveiled in 1892, represents the Fieldmarshal on horseback, just stopping as if to give a command on the field of battle. The double eagle adorns the front of the pedestal. Over it, surrounded by a wreath of laurels, is an inscription in golden letters: „In deinem Lager ist Oesterreich“. (In thy camp is Austria.) Bas-reliefs adorn the two sides. The one on the right of the statue shows Radetzky surrounded by his generals; in that on the left, Radetzky appears in the midst of his soldiers. The pedestal is of polished reddish granit, the statue and reliefs are cast in bronze. — Starhemberg, by Hellmer, in St. Stephen's Cathedral, under the steeple. It was erected in commemoration of the Turkish siege in 1683, and contains the statues of Count Starhemberg, the Elector of Bavaria, the Markgrave of Baden, the King of Poland, and the heroes that fought for the delivery of Vienna. — Wilhelm von Tegetthoff, II., Praterstern, by C. Kundmann. Erected to the memory of the victor of Lissa and Heligoland by his grateful contemporaries. The bold figure of Tegetthoff in bronze is placed upon a granit column, 11 metres in height, articulated by ships' prows. At the foot of the column are two handsome groups in bronze, representing Battle and Victory. Erected in 1886. — Ludwig von Beethoven, I., Beethovenplatz, by Kaspar van Zumbusch. The figure of the great composer is in a sitting posture, on a brown porphyry pedestal, on the left side of which is the fettered Prometheus, on the right side a Victoria. The immortal symphonies are embodied by nine lovely genii. Unveiled in 1880. — Franz Grillparzer, I., in the Volksgarten. The statue in marble, by Carl Kundmann, stands on the inside of a hemi-cyclic, finely articulated wall. To right and left of the statue are three beautiful marble reliefs by Rudolph Weyr, representing scenes out of Grillparzer's dramas. Erected in 1889. — Anastasius Grün, I., Schillerplatz. Marble bust, by Karl Schwerzek. Erected 1891. — Johann Gutenberg, I., Am Lugeck, by Hans Bitterlich. Erected 1900. — Josef Haydn, VI., Mariahilferstraße, in front of the Church. The figure, executed in Carrara marble by

Heinrich Natter, represents the great composer holding a roll of music, the first bars of the National Anthem. Erected 1887. — Nicolaus Lenau, I., Schillerplatz. Marble bust by Schwerzek. Erected 1891. — Wolfgang Amadeus Mozart, I., Albrechtsplatz, by Victor Tilgner. The monument rests on an under-structure of granit and marble, with a marble parapet at the back, in the hemi-cycle of which rises the statue. Erected in 1896. — Johann Wolfgang von Goethe, I., Opernring, by Hellmer. Erected in 1900. — Friedrich von Schiller, I., Schillerplatz, by Schilling. On a lofty pedestal stands the statue of the Poet in the costume of his time. The four corners of the socle are adorned with symbolic figures representing the four epochs of life, and the allegorical figures of Genius, Poesy, Science and Humanity. Erected in 1876. — Emil J. Schindler, I., Stadtpark, by Hellmer, in Carrara marble. Erected in 1895. — Schubert, in the Stadtpark, by Kundmann, erected in 1872 by the Wiener Männergesangverein. — Bruckner, in the Stadtpark. Hans Makart, in the Stadtpark, by Tilgner. — Liebenberg (Mayor of Vienna during the Siege of the Turks in 1863), by Silbernagel. A powerful obelisk, surmounted by a Victoria of gilt bronze, rises upon a marble under-structure. Two Genii hold the gilt portrait in relief of Liebenberg. A finely executed threatening lion in bronze, placing its paw upon a Turkish trophy, adorns the under structure. Unveiled in 1890. — Kessel, in front of the Polytechnic High School, by Fernkorn. — Zelinka (Mayor of Vienna), I., Stadtpark. Bust by F. Pönninger. — The Trinity Column (Dreifaltigkeitssäule), I., Graben, erected in 1693, upon the subsiding of the Plague, by Fischer von Erlach and Burnacini. — Column of the Virgin Mary (Mariensäule), I., Am Hof, by Herold. Erected in 1658. — Fountain Monument, I., Hohen Markt, by Fischer von Erlach jun., representing the marriage of the Virgin Mary. Erected in 1667. — St. Florian, II., Grosse Pfarrgasse, in front of the Church. — Stone Cross, II., in the Augarten. A Cross with the crucified Christ, and the Holy Mary weeping. Erected 1642. — Betsäule, III.,

Hauptstraße 113. Of sandstone. — Trinity Column, III., Radeitzkystraße, of marble. Erected 1683. — Kolschitzky, IV., Kolschitzkygasse 2, by Pendl. — Garden figures, VI., in the Eszterházygarten. — Trinity Column, VII., Burggasse, behind the Church. Of stone. Erected 1713. — Mariensäule, VIII., Piaristengasse, in front of the Church. Of stone. Restored in 1890. — Hygeia, IX., Währingerstraße 5, in front of the Josefs Academy, by Martin Fischer. — Prälatenkreuz, IX., at the end of the Nussdorferstraße. In commemoration of the gunpowder explosion on the 26. June 1779. — Spinnerin am Kreuz, X., Triesterstraße. This was formerly the place of execution. Erected in 1441. — Two Obelisks surmounted by gilt eagles at the entrance gate to the Palace of Schönbrunn. Several marble statues and groups adorn the grounds. — Kaiser Josef II., XVI., Neulerchenfeld, Hofferplatz. Erected 1786. — Monument to Count Lasey and the Temple of Diana, XVII., in the Park at Dornbach.

Gartenbau-Gesellschaft, k. k. Parkring 1. Italian renaissance building by A. Weber with three large halls, the „Blumensäle“, in which Flower shows are held. Concerts and balls are given here in winter.

Gardens: Hofgarten and Imperial Greenhouses with equestrian statue of Francis I. († 1765, husband of Maria Theresa) by Moll, Hofburg, Heldenplatz. Admission, also in winter, on application to the Obersthofmeister-Amt. — *Stadtpark, I., Parkring, with the elegant „Cursalon“ in the Italian renaissance style. In front of it is the Wetterhäuschen (meteorological pavilion), behind which, in a shady grove, is a fountain with a marble statue „Donauweibchen“ (Danube Nymph) by Gasser. Near it is the Schindler Monument by Helmer. By the side of the pond is an iron pavilion by Bergmann. Farther on, the Bruckner Monument by Tilgner. Above the pond, the bust of the late Mayor Zelinka († 1868), and on the left side of the Park, on the side of the Parkring are the statues of Schubert († 1828) by Kundmann, and of Makart († 1884) by Tilgner. — *Volksgarten, next to the Hofburg. Fine parterre of flowers, fountain in bronze by Tilgner, the Grillparzer Monument.

by Kundmann and Weyer. First-rate restaurant. In summer concerts (Strauss) are held here every evening. On Tuesdays and Fridays double concerts. — Rathaus park, I., Franzensring. — The Imperial Augarten, in the French style, II., Obere Augartenstraße 1. — The Prater (imperial) II., with popular shows and amusements. — *Belvedere, III., Rennweg 6. In the French style, with fountains, statues, shady avenues etc. — Garden for the Austrian flora, III., Heugasse 3. — The Botanical Garden of the University, III., Rennweg 14. — Arenberg Garden, III., Hauptstraße 98. — Prince Schwarzenberg's Garden, with statues by Mathielli, III., Heugasse 1. — Eszterházy Garden, VI., Mariahilferstraße 73. — Prince Liechtenstein's Garden, IX., Liechtensteinstraße 38. — Schönborn Park, VIII., Florianigasse 24. — Park and Imperial Palace at Hetzendorf, XII. — Imperial Palace of Schönbrunn with Park in the French style, Menagery and Botanical Garden with a magnificent Palm-house, XIII. — The new Casino at Baumgarten, XIII. — The Palace and Park at Dornbach, XVII. — The „Cottage“ Grounds, XVIII. — The Park auf der Türkenschanze, XIX.

✓ **Gemälde-Sammlungen** (Picture Galleries): *Die Akademie der bildenden Künste* (Academy of Fine Arts), I., Schillerplatz 3. Saturdays and Sundays 10—1. The Gallery is on the first floor and contains pictures of almost every school; its greatest attraction consists, however, in a large number of works of the Dutch and Netherland schools of the XVII. century.

Venetian School: *Cima de Conegliano*, St. Mark, St. Andrew and St. Bernhard. — *Titian*, Cupid sitting on a wall. — *Paolo Veronese*, Annunciation. — *Mazzolino*, Madonna and Child. — *Fr. Francia*, Virgin enthroned. — *Bonifacio*, Finding of Moses. A rustic repast.

Spanish School: *Velasquez*, Consort of Philipp IV of Spain. — *Murillo*, Two boys playing with dice.

Flemish School: *Patinier*, Burying of Christ. — *H. de Bles*, On the way to Golgotha. Prophecy of St. John the Baptist. — *Van Acken*, Altar-piece with wings. Expulsion from Paradise. Tortures of the Damned. — *Pourbus*, Portraits. — *Jordaens*, St. Paul and St. Barnabas. — *Van Dyck*, Portrait. Souls in purgatory.

Man in armour. — *Rubens*, A tigress nursing her young ones. Boreas carrying off Orithyia. The three Graces (master piece). Mary Magdalene anointing the feet of Christ. Esther and Assuerus. — *Tenier*, A priest. — *D. Hals*, Aristocratic party. — *Van Eyck*, Concert of cats. — *D'Artois*, A Lane.

Dutch School: *Hondekoeter*, Poultry. Ducks. — *Wouwermann*, Combat of horsemen. Travelling-adventure. — *Weenix*, Poultry. Sea-port. — *Pynacker*, Mountain-landscape. — *Ostade*, A comic recitation. Two peasants. — *Ruysdael*, Landscapes. — *Rembrandt*, Dutch girl. — *Van Deelft*, Dutch family.

German School: *Lucas Cranach*, Old man and a young girl. — *Dürer*, The corpse of Christ.

French School: *Claude Lorrain*, Landscapes. — *Vernet*, Waterfall.

Modern Artists: *Voltz*, Animals. — *Waldmüller*, Distribution of soup in a convent. — *Blaas*, Two nuns. — *Aschenbach*, Water-mill. — *Leu*, Mountain-landscape. — *L. C. Müller*, Egyptian market. — *Keller*, Hero and Leander.

Belvedere Gallery, now in the Imp. Museum of Art History, I., Burggring 5.

Count Czernin's Gallery, VIII., Landesgerichtsstraße 9. Mondays and Thursdays, 10—2. Catalogue 30 kr. — This gallery, founded at the beginning of this century by Count Rudolph Czernin, contains at present 343 pictures, most of which belonging to Dutch and Spanish Schools.

On the left: 1. *Maratta*, Holy Family. — 4. *Poussin*, The Plague at Marseille. — 5. *Sassoferrato*, Holy Family. — 11. *Zampieri*, Esther before King Ahasuerus. — 19. *Titian*, Alphonso of Ferrara. — 22. *Giusti di Padora*, Altar-piece in 24 sections (1344). — 23. *Cigan*, St. John the Evangelist. — 27. Dutch School XV. Century, The Presentation in the Temple. — 29. *Palma Vecchio*, Holy Family. — 38. *Titian*, (alleged) Doge of Venice. — 39. *Bartolomeo di San Marco*, Portrait of Fra Bartolomeo. — 48. *Murillo*, Jesus on the Cross. — 54. *Tintoretto*, Doge of Venice. — 65. *A. van Dyck*, Ecce homo. — 73. *Teniers*, Bagpiper. — 74. *Metsu*, Smoker. — 75. *Rembrandt*, Portrait of his mother. — 77. *Brou-*

wer, Village leech. — 78. *Ostade*, Smoker. — 93. *Snyders*, Vultures. — 95. *Ruysch*, Nosegay. — 111. *Berghem*, Landscape. — 117. *Van der Neer*, Studio of the artist. — 121. *Ruysdael*, Forest. — 129. *Ruthard*, Stags. — 141. *Caravaggio*, Daedalus and Icarus. — 145. *Tynacker*, Landscape. — 147. *Ruysdael*, Storm at sea. — 149. *Velasquez*, Boy's head. — 164. *Dürer*, Male portrait. — 168. *Rubens*, Women at the grave of Christ. — 170. *Joh. von Huysum*, Flowers, masterpiece, painted on copper. — 172. *Hondekoeter*, Poultry. — 173. *Snyders*, Fox hunted by dogs. — 175. *Dow*, Gamesters. — 186. *Teniers*, Soldiers in a tavern. — 187. *Paul Potter*, Cows leaving a stable. — 188. *Van der Neer*, Fire by night. — 204. *Velasquez*, Portrait of Philip IV of Spain. — 205 and 206. *Van der Helst*, Portraits. — 220. *Idem*, Peasants in a tavern. — 221. *Ryckaerts*, Musicians. — 222. *Lampi*, Portrait of Count Rudolph von Czernin, the founder of the gallery. — 231. *Rubens*, Male portrait. — 233. *A. van Dyck*, Male Portrait. — 235 and 236. *Rudhardt*, Bear-hunt, stag-hunt. — 248. *Ruysdael*, Landscape. — 259. *Roos*, Landscape. — 288. *Rubens*, Portrait of his wife. — 291. *Netscher*, Picture of his own Family. — 293. *Raphael Mengs*, St. Erasmus. — 313. *Danhauser*, The wooer. — 339. *Romeyn*, Landscape.

Count Harrach's Gallery, 1., Freyung 3. Mondays, Wednesdays and Saturdays from 10—4. This collection consists of about 400 pictures:

Room I. Landscapes, flower and fruit-pieces 1. wall: 19 and 20. *Breughel*, Landscapes. — 23 and 24. *Griffier*, Views of Greenwich and Windsor. — 25. *Van de Velde*, View of Malta. — 2. wall: 35—41. *Vernet*, Landscapes. 40 (the finest). Storm at sea. — 43. *Poussin*, Mountains. — 44 and 45. *Claude Lorrain*, River and Sunset. — 52. *Ruysdael*, Dutch landscape. — 53. *Everdingen*, Rocky landscape. — 3. wall: 76 and 77. *Salvator Rosa*, Sea-coast. — 4. wall: 98. *Potter*, Cows. — 103. *Cuyt*, Cowherd with cattle.

Room II. 1. wall: 123. *P. Breughel*, The seven works of Mercy. — 132. *Ryckaert*, Plundering of a house. — 142 and 143. *Teniers*, Smoking peasants. — 149. *Dürer*, Portrait of a man. — 150. *Weenix*, Abraham's departure. — 151. *Holbein*, Portrait. — 2. wall:

155 and 158. *Teniers*. — 160. *Ryckaert*, Three old musicians. — 165. *Schalcken*, Peter denies Christ. — 169. *Dutch School*, Three young female musicians. — 178. *Andrea del Sarto*, Holy Family. — 170. *Daniel de Volterra*, Jesus in the Temple. — 181. School of *Leonardo da Vinci*, Christ bearing the cross. Mary and St. John. — 172. *Idem*, Holy Family. — 182 and 189. *Luini*, Virgin and the Child. — 196. *Caravaggio*, Lucretia. — 3. wall: 203, 209 and 210. *Raphael Mengs*. — 4. wall: 217. *Da Cortona*, Abraham's sacrifice. — 222. *Cima da Conegliano*, Madonna. — 223. School of *R. Reni*, Portrait of Beatrice Cenci. — 224. *Sch. del Piombo*, Ecce homo. — 227. *Battoni*, Susanna in the bath. — 235. School of *Perugino*, Madonna. — 240 and 241. *Paolo Veronese*, The widow of Darius before Alexander; St. Laurentius. — 242 and 244. — *Idem*, 243. Washing of the feet. — 245. *Titian*, Madonna with the Child. — 249. *Tintoretto*, Crucifixion.

Room III. 1. wall: 255. *Tintoretto*, Temptation of St. Anthony. — 259. *Rembrandt*, Portrait. — 271. *Luca Giordano*, Isaac blessing Jacob. — 2. wall: 281 and 282. *Correggio*, John the Baptist and Christ on the mount of Olives. — 285 and 286. *Rubens*, Head of a moor and a young girl. — 301. *Carracci*, St. Francis. — 302. *Domenichino*, Judith. — 312 and 317. *Idem*, St. Cecilia. St. Jerome. — 3. wall: 330. *Coello*, Madonna with Saints. — 337. *Murillo*, Esau selling his birthright. — 338. *Velasquez*, Infanta of Spain. — 339. *Juan Carenno*, Portrait of a nun. — 340. *Velasquez*, Philip IV.

The Cabinet contains 36 modern pictures: *Amerling*, Young Croatian. — *Pollack*, Shepherd. — *Adam*, Sheep. — *Voltz*, Cows. — *Ruyten*, Winter landscape.

***Prince Liechtenstein's Gallery.** IX. Fürstengasse 1. Daily, except Sundays, 9—12 and 3—6. (Closed in winter.) This Gallery, founded at the beginning of the XVIII. century by Prince Adam Liechtenstein, is the largest of the private galleries of Vienna. It contains about 1450 paintings, the most important by Rubens and Van Dyck.

First Floor. I. Room: Large mythological pictures by *Franceschini* (1648—1729).

II. Room: 6. *Sassoferrato*, Madonna with Child. — 7. *Vecellio*, Madonna with Child. — 8. *Caravaggio*, Holy Family. — 10. *Guido Reni*, St. Magdalen. — 20. *Perugino*, Madonna with Child. — 21. *Poussin*, Holy Family.

III. Room: 23. *Sassoferrato*, Madonna. — 24. *Cotignola*, Holy Family. — 26. *Guido Reni*, Infant Jesus sleeping on the Cross. — 27. School of *del Sarto*, Head of John the Baptist. — 29. *Maratti*, Bethsheba. — 30. *Caracci*, Madonna with Child in the clouds. — 32. *Leonardo da Vinci*, Portrait. — *Corregio* (?), Venus. — 34. *Fauzia*, Madonna. — 35. School of *Leonardo da Vinci*, Christ with the Cross. — 37. *Guido Reni*, St. John the Baptist. — 40. Adoration by the shepherds. — 43. *Domenichino*, Sybil. — 44. *After Palma Vecchio*, Portrait. — 46. *Guercino da Conto*, Abraham's offering.

IV. Room: 47—52. *Rubens*, Six large pictures representing the death of the Consul Decius Mus.

V. Room: 58. *Van Dyck*, Marie Louisa de Tassis. — 60. *Rubens*, Christ on the Cross. — 61. *Van Dyck*, Wallenstein. — 64. *Rubens*, The Entombment of Christ. — 65 and 66. *Van Dyck*, A man. — 69. The painter Martin Ryckaert. — 72. Archduke Ferdinand of Austria. — 73. An old man. — 75. *Hals*, Willem von Huythuysen. — 76. *Van Dyck*, Young lady. — 77. *Pourbus the younger*, A lady.

VI. Room: 80. *Rubens*, Assumption of the Virgin. — 82. *Rembrandt*, His own portrait. — 83. Diana and Endymion. — 84. His own portrait. — 86. *Dow*, Portrait of a man. 87. *Rubens*, A cavalier. 95. An old man. — 111. The daughters of Kekrops and the child Erechthonios. — 114. The two sons of the painter. — 115. Tiberius and Agrippina. — 116. St. Anne and St. Mary. — 117. Jupiter enthroned in the clouds. — 118. *Jordaens*, Well-fed man at table. — 121. *Rubens*, Toilet of Venus (Portrait of Rubens' second wife).

VII. Room: 122. *Rubens*, Ajax and Cassandra. — 129. *Moor*, Portrait. 130. *Seybold*, His own portrait. — 132. Portrait of his daughter. — 137. *B. van der Helst*, A young man. — 142. *Berchem*, Death of Dido. — 153. *Van Dyck*, The painter Caspar Crayer. — 156. *Pourbus the Elder*, Old man.

Second Floor. I. Room: 162. *Guercino da Cento*, St. John. — 181. *L. Caracci*, Madonna in the clouds. — 182. *Salvator Rosa*, Sea-coast. — 184. *G. D. Poussin*, Ideal landscape. — 185. Landscape. — 186. *N. Poussin*, Flight into Egypt. — 187. *G. D. Poussin*, Mountain landscape. — 189. *N. Poussin*, Holy Family.

II. Room: 191, 192, 193 and 203. *Antonio Canale*, Prospects of Venice. — 194. *P. B. da Cortona*, The baptism of Constantine the Great. — 197. *Dominichino*, Venus surrounded by cupids and nymphs. — 195, 196, 204, 205 and 206. *Antonio Canale*, Views of Venice. — 209. *Caracci*, Diana.

III. Room: 243. *S. Ricci*, Battle of the Romans and Sabinians. — 245. Rape of the Sabinian women.

V. Room: 329. *Cuyp*, Landscape. — 335. *Dusaert*, Diversions of peasants. — 342. *J. M. Molenaer*, Peasants' room. — 350. *Gonzales Cocques*, A family in a garden. — 351. *D. Ryckaert*, The birth of Christ. — 353. *Amerling*, The sculptor Thorwaldsen. — 356. *Lampi*, The sculptor Canova.

VI. Room: 361 and 366. *J. v. Hugtenburg*, A battle. — 374 and 381. *Joseph Vernet*, Sea-piece. — 394. *J. v. Looten*, Rocky landscape. — 400. *Beechtree*, Forest. — 410. *De Vries*, landscape. — 414. *S. de Vlieger*, Forest landscape.

VII. Room: 430. *Ph. Wouvermann*, Mail-coach waylaid by robbers. — 432. Landscape with river. — 447. *J. M. Molenaer*, Feast of beans. — 447, 481, 484 and 493. *Teniers*. — 475. *Eglon van der Neer*, Lady in white and red silk, sitting at a table. — 479. *Aart van der Neer*, Moonlight landscape. — 491. *Franz de Mieris*, lady playing the harp. — 497. *Ph. de Champaigne*, Corpus Christi. — 510. *G. Terburg*, A gentleman. — 512. *A. St. Palamedes*, Guardroom. — 513. *Jacob Ruysdael*, Landscape. — 523. *Jacob Jordaens*, Satyrs.

VIII. Room: 530. *M. J. Geeraerts*, Children and amorettes. — 534. *Wouvermann*, A battle. — 540 and 543. *Jan van Huysum*, Flowers. — 541, 542, 551, 552 and 553. *Teniers*. — 554. *Ryckaert*, Musical entertainment. — 555. *A. St. Palamedes*, A guardroom. — 583. *A. van der Velde*, A ruin. — 596. *Ostade*, Peasants dancing. — 597. *Backhuysen*, Sea-piece. — 612. *Mignon*, Flowers.

IX. Room: 661. *Virk Ha's*, Backgammon. — 663. *P. de Bloot*, Christ with Martha. — 695. *Ruysdael*, Forest landscape. — 696. *Rembrandt*, Tranquil sea.

X. Room: 715. *Lucas Kranach*, St. Helena, — 717. *Hans Holbein*, A man. — 719. *Lucas Kranach*, Descent from the Cross. — 725. *H. Hemlinck*, St. Mary. — 739. *Lucas Kranach*, Abraham's offering. — 741. Unknown, *Franconian School*, Birth of Christ. — 743—745. *Old Flemish School*, Altar painting, The execution of St. Barbara.

XI. Room: 755, 757, 771, 775 and 779. *Jan Eyt*, Animals. — 756, 760, 766, 768, 781 and 783. *Hondekoeter*, Poultry.

XII. Room: 798, 800, 817, 818, 820, 821, 834, 833 and 839. *Tamm*, Hunting-pieces. — 799. *J. G. Hamilton*, Hawks in a rocky landscape. — 811. *Jan Eyt*, Fox hunt. — 812. *Hondekoeter*, Birds. — 815. *Jan Eyt*, Roebuck hunt. — 823. Poultry. — 825. *Backhuysen*, Storm at sea. — 830 and 832. *Snyders*, Stag hunt. — 836. A dead roebuck.

Count Schönborn's Gallery, I., Renngasse 4. Mondays, Wednesdays and Fridays 9—3. Apply to the house-inspector. — 117. Paintings, the greatest part of which belong to the Dutch School of the XVII. century.

5 and 7. *Kranach*, Portraits of men — 9. *J. Breughe^l*, Village Fair. — 12. *Caravaggio*, Girl playing lute. — 13. *Giorgione*, Armed warrior. — 15. *Wymants*, A landscape. — 18. *Boi*, Hagar in the wilderness. — 19. *Van Dyck*, Cupid. — 25 and 28. *Weenix*, Dead game. — 27. *Teniers*, A savant. — 32. *Van Goyen*, View of Dortrecht. — 41. *Holbein*, Portrait. — 42. *Verschuring*, Seapiece. — 43. *Metsu*, Girl writing. — 45. *Mignon*, Wreath around a madonna. — 46. *Guido Reni*, Diana. — 47. *Hondekoeter*, Hen and chickens. — 48. *Cignani*, Venus and Cupid. — 49. *Dominichino*, A captain. — 52. *Ostade*, Peasants in conversation. — 55. *Dutch School*, Adoration of the kings. — 56. *Unknown*, Joseph in prison, interpreting dreams. — 68. *Rugendas*, Skirmish of horsemen. — 69. *Brouwer*, Surgical operation. — 73. *Ruysdael*, Landscape. — 74. *Doir*, A savant. — 76. *Ruysdael*, Castle of Bentheim. — 79. *After Rembrandt*, Descent from the Cross. — 83. *Old German School*, Eve. — 86.

Rubens, Head. — 90. *Van Dyck*, Madonna and Child. — 92. *Griffier*, Scenery on the Rhine. — 92. *Rembrandt*, Taking Samson prisoner. — 96. *Van Goyen*, Landscape. 15
97. *After Guido Reni*, Head of Christ. — 100. *Old German School*, Adam. — 103. *Griffier*, Scenery on the Rhine. — 106. *Weenix*, Dead partridges. — 109. *Teniers*, Temptation of Christ. — 111. *Van der Neer*, Winter-landscape.

Geologische Reichsanstalt, k. k., founded for promoting the geological investigation of the empire, III., Rasumoffskygasse 3, 9 - 4. (Large collection of minerals.)

Gruft, kaiserliche (The Imperial Vault, Capuchin-Church), I., Neuer Markt. Daily on application to the Guardian or Treasurer (Tegetthofstraße 2) from 9 to 12 and from 1 to 4 o'clock. The first tomb in front is that of Maria Theresa (died 1780) and her husband Francis I (died 1765), a large double sarcophagus by Moll; Joseph II (died 1790); Francis II (died 1835); Marie Louise, wife of Napoleon I (died 1847) and her son, the Duke of Reichstadt (died 1832); Emperor Maximilian of Mexico (died 1867). In the side-vault left: Archduke Charles (died 1847), Leopold II (died 1792); side-vault right: the older and mostly richly ornamented coffins: Charles VI (died 1740); Leopold I died 1705; Joseph I (died 1711); Mathias (died 1619); the latter was the first emperor who, with his wife Anna, was interred here, the last was Emperor Ferdinand I (died 1875), and his wife Maria Anna (died 1884). Next to the coffin of Maria Theresa is placed that of Crownprince Rudolph (died 1889).

Gymnasium, k. k. akademisches, built in the Gothic style by Schmidt, I., Christinengasse.

Handels-Akademie (Commercial Academy), built by Fellner, I., Akademiestraße 12.

Handels-Museum, k. k. österr. (formerly Oriental Museum), IX., Bergstraße 16. Large collection of oriental, particularly East-Asiatic productions. (Natural produce, manufactures, models, etc). Daily 10—5. Sundays and holidays 9—1.

Heeres-Museum, k. u. k. (Army Museum), in the Arsenal (see p. 47) open from 1. April till 30. September every Tuesday and Thursday 10—2, Saturday 1—5; from 1. October till 31. March on Thursday 10—2, admission free.

— This museum comprises the collections of the old arsenal, a portion of the Imperial Armory, as well as new acquisitions, and is intended to illustrate the history of the Austrian Army since the beginning of the 'Thirty-years' War, but many of the objects exhibited are of far older date.

In front of the Museum is the Collection of Ordnance, consisting of 303 pieces, from the XIV century down to the present day. On the left side the visitor sees two rows of Austrian guns in chronological order, the most prominent being a stone mortar of the XVI century, with a calibre of 88 cm., also finely cast pieces of the XVI, XVII and XVIII centuries; the back row displays the different systems of this century. On the right side we see foreign pieces, mostly captured, to wit: in the front row, Italian guns, (some of the foremost being masterpieces by John of Arbe of Ragusa and Hieron. Vitalis of Cremona, XVI century, as well as handsome Venetian mortars of the XVII. century), Swiss, Spanish, English, Danish, Polish (among them a magnificent gun of Frederick Augustus III of the year 1741), Russian, Turkish and German guns (one of the most magnificent being the richly ornamented gun of the town of Lübeck, cast in 1669 by H. Benningk); in the back row are French, Prussian and Bavarian guns (among the latter are twelve cast by Balthasar Herold for the town of Nuremberg, with the names and symbols of the months).

The edifice of the Museum was built by Hansen in 1858, and the central portions got up with great magnificence. The pillars of the vestibule are adorned with 58 marble statues of Austrian heroes (among them Rudolf of Habsburg, Prince Eugen, Count Buquoy, Margrave Louis of Baden). The staircase displays the statues of Radetzky, Haynau, Windischgraetz and Jellachich, a ceiling richly adorned with allegorical frescoes by Rahl, and a group by Benk — Austria protecting her children.

The Ruhmeshalle (Hall of Fame), consisting of the central hall surmounted by a cupola 23 metres in height, and two smaller halls connected with the former by open colonnades, is adorned with frescoes by C. Blaas,

remarkable for their lively characterisation and the beauty of the colours. In the cupola are four allegories (Valour, Moderation, Power and Art) and under them are corresponding scenes taken from the history of the Babenbergers (Expulsion of the Hungarians from Melk, Refusal of the imperial crown by Leopold III, Investiture of Henry II, with the Ducal dignity, and Court life under Leopold VI). The medallions represent: Rudolph of Habsburg beside the body of Ottokar; Albrecht's winter campaign, crossing the Semmering; Maximilian I and George Frundsberg; Charles V receiving the tidings of the battle of Pavia and the capture of King Francis I. The four principal pictures: Battle of Nördlingen 1634 (the picture to the left: Buquoy at Zablat 1619; to the right: John of Werth at Tuttlingen 1634); Council of war at St. Gotthard 1664 (the picture to the left: Battle of Levenz 1664; to the right: Defence of Vienna 1683); Flight of the Turks at Zenta 1697 (the picture to the left: Storming of Buda 1686; to the right: Prince Eugen in Bosnia 1697); Battle of Turin 1706 (picture to the left: Attack of Cremona 1702; to the right: Entrance of Charles III in Madrid 1710). On the window-wall in medallions: Emperor Maximilian, Prince Wenzel Liechtenstein and Count Colloredo. On marble tablets the names of the Generals and Colonels that have fallen in the Imperial service since the Thirty-years' War; continued in the two adjoining rooms.

The adjoining Room, left, with fresco-representations from the military history of Austria 1740 to 1790. Principal pictures: Battle of Piacenza 1746; Attack of the Dragon Regiment de Ligne (now Windischgraetz) at Kolin 1757; Surprise of the Prussians at Hochkirch 1758; Surrender of Belgrade 1789. Medallions: Surrender of Linz 1742; Muster of troops by Maria Theresa 1749; Attack of Berlin 1757; Storming of Schweidnitz 1761. Ceiling pictures: First Promotion of the Military Order of Maria Theresa 1758.

From here we pass into the First Armoury Hall, containing arms, suits of armour, relics, and trophies from 1618 to 1790 chronologically arranged from left to right. Interesting in the first glass-case: Doublet of Gustavus Adolphus; Wallenstein's autograph order to

Pappenheim in the battle of Lützen: in the 4th window: Collection of Medals commemorating the Turkish siege of Vienna: in the middle, relics of Prince Eugen; on the right, of Fieldmarshal Loudon, and a bronze bust of Prince Wenzel Liechtenstein. In the mural-arch, Turkish, in the window-arches 7 and 8, Prussian trophies, in the window-arches 6, 9 and 10, Austrian banners, standards and kettle-drum covers with splendid embroidery.

The Room on the right, with battle-scenes from 1790 till 1849. Principal pictures: Battle of Caldiero 1805; Battle of Aspern 1809; Schwarzenberg decorated after the Battle of Leipsic 1813; Radetzky's interview with Victor Emanuel after the battle of Novara. Medallions: Inspection of a balloon captured after the battle of Würzburg 1726; Skirmish of Vienna Volunteers on the Traun-bridge at Edelsberg 1809; Andreas Hofer on Mount Isel 1809; Colonel Kopal at Vicenza 1848. Ceiling picture: Entrance of Emperor Francis I in Vienna 1814.

II. Armoury Hall, with arms, war-equipments, relics, and trophies from 1790 to the present time. Interesting are the relics of Emperor Francis, Archduke Charles, Fieldmarshal Radetzky, the Collection of the Orders of Maria Theresa worn by Austrian officers, the Testimonial presented by the town of Trieste to Admiral Tegetthoff. Along the walls, Austrian and foreign banners, above the 1. window-arch, Polish banners, in the 2. and 3. window-arches, French trophies (among them an air-balloon), in the mural arch in the middle, Italian, above the 6. window-arch Danish, Italian and Prussian, above the 7. window-arch Bosnian banners and trophies.

On the ground-floor to the left of the entrance the Musket room; in the cases, a collection of Austrian arms from 1767 to 1890; on the tables, arranged according to the systems, breech-loading guns; in the pyramids, foreign hand fire-arms. Opposite the Musket-room is the Model-Room; in the cases, a collection of artilleristic models from the XVI. century to the present day; in the middle a leather cannon presented by the town of Augsburg to Josef I, old breech-loading cannon, an organ-cannon of the XVII. century, portrait of F. M. L. Uchazius.

Hochschule, k. k. technische (Imperial Polytechnical Institute), IV., Technikerstraße 13. Educational establishment for Engineers and Architects, with important technological collections, chemical laboratory, collection of minerals and library. Sundays from 10 to 1. The Technical Cabinet of Emperor Ferdinand open only in summer. Wednesdays at 10 (Tickets in the Directions-kanzlei).

Höfe (Courts): This is the term given to large courts and lodging-houses forming thoroughfare-passages. The more important are: Heinrichshof, I., Opernring: after the plans of Hansen, frescoes by Rahl. — Philippshof, I., Tegetthoffstraße 10, built by Karl König, fine group (Helios) on the gable, by Friedl. — Mozarthof, I., Rauhensteingasse 8. — Aziendahof, I., Graben 31*. — Grillparzerhof, I., Bauernmarkt 10. — Bankbazar, I., Herrengasse 14. — Maria Theresienhof, IX., Währingerstraße 2—4. Grabenhof, I., Graben 14. — Kärntnerhof, I., Kärntnerstraße 8. — Freihaus, IV., Wiedner Hauptstraße 2. — Margarethenhof, V., Margarethenplatz 4. — Mariahilferhof, VI., Mariahilferstraße 77. — Haydnhof, VI., Mariahilferstraße 107. — Schottenhof, I., Freiang 6, and many others.

Hofbibliothek, I., Josefsplatz (see p. 48).

Hofburg, k. k. (Imperial Palace), commonly called the „Burg“, since the beginning of the 13 century residence of the Austrian Princes, an irregular assemblage of buildings of different periods. We first enter the Burghof or Franzensplatz (Monument to Emp. Francis II in brass by Marchesi). In the Leopoldinische Tract (Leopold wing), 1668, are the apartments of the Emperor, the magnificent Rittersaal (Knights' Hall), the long Controlor-corridor, in which Emperor Joseph gave audience to every body, and the Military Office of His Majesty. On the north-side, the wing called the Reichskanzlei, by Fischer von Erlach 1728, with

*). R. Lechner (Wilhelm Müller), Bookseller to the Imp. and Roy. Court and the University. Show-window of the Art Institute and General Dépôt of the I. and R. Military Geogr. Institute, in the Passage.

four Hercules groups by Matthielli at the entrances, on the right the Guard House (*Hauptwache*). A military band plays here every day (Sundays excepted) at 12.30. Adjoining the *Franzensplatz* on the right is the *Amalienhof* with the *Oberstallmeister-Amt*. (In the passage to the right tickets for the Imperial stables are obtained, 9—12.) To the left, from the *Franzensplatz* we enter the *Schweizerhof*; on the bridge over the fosse two small lions in stone with armorial bearings, on the left, those of Habsburg, on the right those of the Archduchy. In the left corner of the *Schweizerhof* is the entrance to the Treasury, on the right the *Burgchapel*. The *Augustinergang*, which leads to the *Josefsplatz* and the Augustinian church. In the *Josefsplatz* (right corner) entrance to the Imperial Library. On the left the *Redoutensäle* (ballrooms), and the Winter-Ridingschool built in 1729 by Fischer von Erlach with a gallery borne by 46 pillars. In the centre of the *Josefsplatz* Monument to Emp. Josef II (equestrian statue by Zauner in bronze). On the *Michaelerplatz* the Rotunda, just completed after the plans of Fischer v. Erlach. On the outer *Burgplatz* (left) a new building after the Plans of Semper and Hasenauer is in course of construction. When this is finished, another building exactly corresponding to it will be commenced on the opposite side, which will then form a transition to the Court Museums and their architecture. The ordinary rooms to be seen daily 3—6, on application to the *Burghauptmann* between 9—12.

Hofburgtheater, k. k. (The Imperial Court Theatre), I., *Franzensring*. A magnificent structure erected in the years 1876—1889 after the plans of Semper and Hasenauer. The principal façade facing the *Franzensring* presents an imposing appearance. The building connects a rotunda, which accommodates the auditorium, with a projecture intended for the loggia and vestibule. The rotunda abuts against the raised stage which is terminated by the façade at the back of the building. The central structure has an imposing disposition of pillars communicating with the stairs. The ground-floor consists of a fine marble-grained stone from Istria; the principal storey is relieved by pillars of violet-tinted marble. The

lofty attica is adorned with a much-admired Procession of Bacchus by Weyr. The attica is surmounted by an Apollo in sitting posture, supported by the Muse of tragedy and comedy, by Kundmann. Nine busts of poets, sculptured by Tilgner, adorn the pediments of the windows in the Ring. They represent: Calderon, Shakespeare, Molière, Lessing, Goethe, Schiller, Hebbel, Grillparzer and Hahn. In the spandrels of the windows are representations, by Weyr, of nine loving couples which have been sung by poets, to wit: Rosaura and Sigismund, Hamlet and Ophelia, Harpagon and Rosine, Minna von Barnhelm and Tellheim, Faust and Margaret, Jeanne d'Arc and Talbot, Siegfried and Chriemhild, Jason and Medea, Ingomar and Parthenia. The façade at the back of the building, as well as those at the sides, are adorned by statues of the classic and romantic art, by Edmund Hofmann. The niches in the façade and wings at the back contain groups by Benk, symbolizing the dramatic passions of Man: Love and Hate, Heroism and Egoism, Lust of power and Humility: six medallions in alto-relief by Otto König supply an allegorical commentary to these groups. The principal window of the projecture at the back is adorned by a pair of spandrels by Weyr: Antigone and Oedipus: the spandrels of the other windows display ten pairs of figures by Weyr, Tilgner, Silbernagl and Costenoble. They represent Klytemnestra and Orestes after Aeschylus, Iphigenia and Agamemnon after Euripides, Cid and Ximene after Corneille, Tancred and Amenaide after Voltaire, Turandot and Kalaph after Gozzi, Donna Diana and Perin after Moreto, Käthechen von Heilbronn and Count Strahl after Kleist, Emperor Max and maiden after Bauernfeld's Landfrieden. In addition to these there are figures at the sides of the central structure, representing the dramatic poetry of all nations: Prometheus, Genoveva, the Judge of Zalamea, Falstaff, Phaedra and Harlequin, to denote the beginning of the German drama in Vienna. A host of genii, children of centaurs, love-gods and Victorias populate the topmost regions of the edifice. The places of entrance and exit are all copiously decorated. Nine doors lead into the semi-circular general entrance-hall;

the two stair-cases leading up to the parquet and the tiers of boxes are almost overcharged with artistic ornamentation. High, monumental windows break the length of the space which is enlivened by fine dispositions of Corinthian imbedded columns and pilasters. In each of the niches stand 8 statues of famous actors of all nations; in open arched niches are seen ideal groups by Benk, representing, in one of the stair-cases, Wisdom and Beauty, the latter embodying the features of the much-lamented Josephine Wessely, in the other stair-case, Truth and Fiction. Each five ceiling pictures, painted in lustreless oil-colours by the brothers Klimt and Matsch, represent scenes from the history of the scenic art. Four plastic medallions by Weyr complete the artistic decoration of the ceilings of the stair-cases. Each of the principal stair-cases leads into a vestibule adorned with statues of celebrated actors and dramatic authors, and ceiling-paintings by Karger. The vestibule opens into the upper rows of boxes and the large foyer. The grand attraction in the latter is the portrait-gallery of the Burg-Theatre, founded in 1786 by Emperor Joseph II. It commences with Prehauser and is continued to the present day, one of the last being the excellent portrait of the late Meixner in the character of Vansen, painted by Fux. The five court-boxes, with the apartments in connection with them, are on the ground-floor, and open into a brilliantly-lighted corridor. A much-admired statue 'Klytia' by Benk on a pedestal of onyx adorns the stairs leading to the grand-box used on festive occasions. The Imperial apartments are fitted up with the chastest elegance. For permission to view the theatre apply to the Gebäude-Inspector.

Invalidenhaus, k. u. k. (Asylum for disabled soldiers), III., Invalidenstrasse 1. J. Krafft's paintings of the battles of Aspern and Leipsic may be seen on application to the Commandant. In the church, sculptures by Donner.

Justizpalast (Palace of Justice). I., Burgring. In the German renaissance style after the plans of Wielemans; it is one of the most prominent buildings of new Vienna. The gable of the principal façade is adorned with a

statue of Austria, and the magnificent central hall is embellished by a marble statue of Justice by Hellmer.

Kirchen (Churches), * **Metropolitan-Church** of **St. Stephen**. Gothic edifice with high steeple (137.94 metres) from which a splendid view of the environs of Vienna. In the reign of Duke Rudolph IV. the enlargement and reconstruction of the old romanesque church (founded in 1144) was decided upon, and in 1359 this duke laid the foundation of the present gothic building; in 1433 the high southern steeple was completed. The nave was roofed in 1556, and the northern tower was finished in 1562 with a smaller spire. — On the exterior: the „Riesenthor“ (Giant Gate): two towers, called the Heidenthürme (remainders of the ancient romanesque building: the stone pulpit of St. John Kapistran (gothic). — Inside the Church: The high-altar of black marble with the altar-piece „The Stoning of St. Stephen“ by Tobias Bock, the Frauenchor (north choir) with the Assumption of the Virgin as altar-piece, on the right the tomb of Rudolph IV. „the Founder“, the Chapel of St. Barbara (altar-piece by H. Blaas), the Chapel of St. Catherine (baptistery of yellow marble), the Sarcophagus of Emperor Frederic III († 1493), of red marble by Lerch, the Cross or Savoy Chapel with the tomb of Prince Eugene, also the reardos, fresco by Ender, richly carved choir-stalls, three windows with glass-painting after the designs of Führich, a fourth by Geyling. In the nave the pulpit, wonderfully executed in stone by the architect Pilgram (1412), with his own effigy. Below the Cathedral: The Fürstengruft (Prince's Vault) and the Catacombs consisting of three vaults one over the other, filled with innumerable skulls and bones. (Admission daily, except Sundays and holidays, 9—12 and 1—4. Apply to the „Baukanzleir.)

— **St. Peter's Church**, I., Am Peter. Handsome dome after St. Peter's in Rome by Fischer, 1702: frescoes by Rothmayer. — **Minorite Church**, I., Minoritenplatz, gothic edifice, handsome portal, cenotaph of Metastasio: founded by Duke Leopold the Glorious in 1224. Excellent copy in mosaic of Leonardo da Vinci's Last Supper by Bossi of Milan. — **The Church of the Augustines** (Court Church), I., Augustinerstraße, near the Josephs-

platz, originated in a vow made by Frederick during his captivity in Bavaria. Commenced in 1327, it was finished in 1339. Emperor Ferdinand II made it the church of the court, and gave it up to the bare-footed Augustines. Emperor Joseph II restored it in 1783; and all the great religious ceremonies of the court are celebrated here. The cenotaph of Maria Christina, Duchess of Saxe-Teschen, is remarkable as one of the chief works of Canova, and the finest piece of sculpture in Vienna. The Todten-Kapelle, contains the fine cenotaph of Emperor Leopold II, by Zauner. There are, besides, the tomb of the two field-marschals Counts Daun. The Loretto Chapel was founded in 1627 by Empress Eleanor; and in it are deposited, in silver vases, the hearts of the princes and princesses of the house of Austria. — **Church of St. Michael** (court-church), L. Michaelerplatz. Romanesque and Gothic style (1219—21), erected by the Duke Leopold VII (Paintings by Schnorr). — **Capuchin-Church** (1632), L. Klostergasse 2. The Imperial Vault. The most remarkable is the leaden sarcophagus of Francis I, and Maria Theresa, by Niclas Moll. To the left of the church is the Imperial Chapel in Italian Renaissance Style. — **Maria Stiegen** („Maria am Gestade“), L. Salvatorgasse. Handsome gothic tower: the oldest church but one of Vienna, erected between: 1340—1365 by Michael Weinwurm. — **Jesuit Church**, L. Universitätsplatz, Italian Renaissance Style, completed in 1628, was transformed in 1705, in the splendid baroque decoration as now seen, by Fra Andrea dal Pozzo. All the paintings are by this master. — **Garrison-Church**, dedicated to the nine choruses of the Angels, L. Am Hof, originally in the Gothic style, was transformed by Carlone in 1669. — **Church of the Order of German Knights**, L. Singerstraße: a gothic structure with one nave and fine gothic altar (XV. century). — **Hofburg-Church**, in the Schweizerhof of the Burg, Rafael Donner's „Crucifix“. — **St. Rupert's Church**, L. Ruprechtsplatz. The church erected in the VIII. century as the oldest church of Vienna, was substituted in 1436 by the present building. — **Church of St. John** (of the Order of the Knights of Malta), Kärntnerstraße 31. — **St. Anne's Church**, L. Annagasse, built in 1415. —

Schottenkirche (Scot's Church), I., Freyung. This Abbey was the first monastery in Vienna. Founded in 1158. The vault contains the remains of Henry Jasomirgott. — **St. John's Church**, II., Praterstraße, frescoes by Fögler and Führich. — **Weissgärberkirche**, III., Löwengasse. In the newest Gothic church style, by F. Schmidt. Handsome tower 250 ft. high. — „**Mariae Heimsuchung**“, III., Rennweg. — **Church of St. Elisabeth**, IV., Karolinenplatz. In the newest Gothic church style, by Bergmann. — The **Karlskirche** (Church of St. Charles Borromeo), IV., Technikerstraße, is one of the handsomest churches in Vienna. It was built in fulfilment of a vow of Emperor Charles VI. by Fischer von Erlach, and completed in 1737. It is in the Italian style, and surmounted by a dome 98 feet high and 65 feet in diameter; on each side a colossal column, 33 metres in height, with reliefs from the life of St. Charles Borromeo by Mader. Frescoes on the cupola by Rottmayer. Altar pictures by Rizzi, Gran and others. — **Parish-church of Mariahilf**, VI., Mariahilferstraße. Founded in 1713 by Prince Paul Eszterházy, with pictures by Felix Leicher and frescoes by Paul Troger, Streitmann and Hanzinger. — **Church of St. Lawrence**, VII., Schottenfeldgasse (1684 to 1796) erected by Zach with pictures by Troger, von Strudel, Henrici, glass-painting by Geyling, frescoes by Prof. Schulz, Maier and Rou, architectural paintings by Ignaz Schönbrunner. — **Church of the Lazarists**, VII., Kaiserstraße, in the new Gothic style by Fr. Schmidt. — ***The Altlerchenfeld-Church**, VII., Lerchenfelderstraße (1848—1855), from the design of Müller († 1849). A very handsome brick structure in the Italian mediaeval style with 2 towers, 3 naves with aisles, in the centre a lofty octagonal dome, 38 meters in height. The arrangement of the tasteful decorations of the Interior by van der Nüll: frescoes by Führich, Kuppelwieser, Mayer, Blaas, Engerth &c. — **The Piarist-Church**, VIII., Piaristengasse, 1698—1719, in the Baroque style, with high dome (frescoes by Maulbertsch) and two towers completed in 1860. — ***The Votive-Church** (also Heilandskirche), IX., Maximilianplatz, erected 1856—1879 in remembrance of the emperor Francis Joseph's escape from assassination in 1853, by Ferstel in the best Gothic

style. 3 naves with aisles, choirs and chapels. 2 slender open towers, 99 meters high. Handsome façade with numerous sculptures by Benk, Erler, Gasser &c. The interior is richly and tastefully decorated in gold and colours. 78 magnificent stained-glass windows by Steinle, Lauffberger, Jobst, Trenkwald, Rieser, Mayer, Geiger, Geyling &c. In the Nave the Pulpit on 6 columns of Egyptian marble with reliefs of four Roman Fathers on the left, the baptistery and the marble cenotaph of Count Salm († 1530), the defender of Vienna against Soliman II. — **Servitenkirche**, IX., Servitengasse; built from 1639—1675 by Octavio Piccolomini. The cenotaph of the founder is in the church. — **St. John Evangelist**, X., Himbergerstraße, in the Italian renaissance style by Bergmann. — **Maria vom Siege**, XV., Mariahilfergürtel, imposing Gothic red-brick structure by Baron Frederick Schmid. — **Redemptoristen-Kirche**, XVII., Mariengasse. Built in 1890. And many other, partly very ancient parish churches. — **Greek Churches**. United, I., Postgasse. — Not united, Fleischmarkt, built by Hansen. — **Protestant Churches**, I., Dorotheerg. — VI., Gumpendorferstraße, and IX., Schwarzspanierstraße (Garnisonskirche). — **English Chapel**. (Divine service on Sundays 11 o'clock. III., Metternichgasse 6. — A Presbyterian service is held on Sunday forenoon in the room of the Ingenieur- und Architekten-Verein, I., Eschenbachg. 9. — **Jewish Synagogues** I., Seitenstettengasse. — II., Tempelgasse; Moorish style, built by Förster. — VI., Schmalzhofgasse. — Fünfhaus, Turnergasse 22.

Künstlerhaus, I., Karlsplatz 5. Every day from 9—4. Permanent exhibitions of modern pictures.

Landhaus, niederöstr., I., Herrengasse 13. Offices of the Diet of Lower Austria. Government Offices etc.

Marstall, Sattel- und Jagdkammer, k. k. (Imperial Stables, Saddlery and Sporting collections), forming the background to the Monument of Empress Maria Theresa. Contains the splendid (old) coronation and state carriages. Every day between 1 and 3. Apply for tickets to the k. u. k. Oberstallmeisteramt (Hofburg), Amalienhof, between 10 and 1.

Mineralien-Cabinet, k. k. (Mineral collections), Museum of Natural History, Burgring.

Münzamt, k. u. k. (The Mint). III., Heumarkt 1. Thursdays 9—12. Apply to the Hauptmünzmeister.

Münz- und Antiken-Cabinet, k. u. k. (Collections of Coins and Antiquities). Museum of Art History, Burgring.

Museum, k. u. k. kunsthistorisches (The Imperial Court Museum of Art History). I., Burgring. The building of the Museum of Art History was begun by Baron Hasenauer in 1872, simultaneously with that of Natural History which is directly opposite, and the exteriors of both were completed in 1881. The internal arrangement and entire completion occupied further 10 years, and it was opened in 1891.

In external appearance and dimensions as well as in architectural execution this Building is quite analogous to the Museum of Natural History; it forms, like the latter, an edifice rising in four stories upon an oblong quadrangle. The principal facade faces the Monument of Maria Theresa and the long horizontal line is relieved by a central structure surmounted by an attica, and two corner projectures.

The topmost adornment of the cupola is the colossal statue of Pallas Athena by Johannes Benk. Allegorical figures and high-reliefs adorn the four turrets arranged around the tambour of the cupola and the pediments.

On the parapet of the roof, all around the entire building, are placed statues, the ideal and real portraits of eminent artists and promoters of art. Above the windows of the second floor a number of master-spirits of art are represented by heads, whose names are inscribed on the marble tablets over the windows of the first floor. The interior is as richly adorned as the exterior with sculptural and pictorial embellishments. The entrance to the Museum of Art History is from the Museumsplatz. Three large gates open into the magnificent vestibule over-arched by a cupola. From the vestibule a couple of steps lead into the rooms on the raised ground-floor. The central staircase leads halfway up, and then branches off right and left into the first floor; on the central landing, prominently conspicuous, stands the Group of Thesens by Canova.

The ceiling is adorned with the great picture by Michael Munkácsy, representing the Apotheosis of Descriptive Art with its prominent representatives. Further, 12 lunette-pictures by Hans Makart, allegories and portraits. A cycle of 40 pictures by Franz Matsch and Brothers Klimt, representing the development of art and art-trade from the days of antiquity down to the present time. The rooms are adorned with ceiling-pictures, medallions etc., by Berger, Eisenmenger, Franz Simm, Karger, Russ, Fischer, Laufberger and others.

The art-historical collections occupy 23 large and 16 smaller rooms on the raised ground-floor. The first floor contains the picture-gallery in 14 large sky-lit rooms and 15 lateral rooms, and 13 rooms of the second floor are devoted to the collection of water-colour paintings. The other rooms of the building serve as offices, studios and other working apartments.

***Collection of Egyptian Antiquities* (Rooms I—IV).**

Room I. *Sarcophagi, Sculptures, Tombstones (Stelae)*. Two monolith Old-Egyptian sheaf-pillars of red granite, supporting the cover. V. Sarcophagus of the royal scribe Tadepep. XIX. Sarcophagus of the royal Keeper of the accounts of Upper and Lower Egypt, Nesselchunt, in granite. XX. Sarcophagus of the Prophet Tanohemisis, granite, mummy-form. XXI. Upright statue of the Theban orator Sebekiemsauf, granite, 58—72. Tombstones of the middle empire (2500—2100 B. C.). 73—86. Tombstones of the new empire (1700—1100 B. C.). XXXIX. Colossal Bust of young Horus with the lock of youth, granite. XXXXI. Sarcophagus of the royal scribe Hor, limestone.

Room II. *Tombstones and other monuments with inscriptions, mummies of animals*. Wall I (left of entrance door): Monuments inscribed with the names of kings and princes of the new empire (1700—1100 B. C.). 141. Imperfect stele. Amenhotp II; Case VI in the middle of the room: Mummies of animals. Case VII. Large head of bull.

Room III. *Coffins, fragments of coffins, statuettes of deceased persons*. 1—8. Boards and lids of coffins: Wall-case I: Statuettes of deceased persons. In the middle of the room: Inner and outer coffin of the house-wife Nechtisisru, wood.

Room IV. *Coffins, mummies statuettes of deceased persons &c.* Wall-case I: III. Coffin-lid of the female musician of Amon Herah. IV. VI. Coffin of the house-wife Nesehonsu. Wall-case II: VII. Coffin of the priest of the dead, Petamonapt, wood. Wall-case III: IX. Mummy-receptacle. Desk IV: 1—19. Coloured earths, seeds, fruits &c. taken from Old-Egyptian graves. 22—33. Scarabees. Wall-case V: X. and XI. Coffin of the Choachyte Pasa, wood. Desk VI: 16. Painted face-mask of a mummy-shroud, pasteboard. In the middle of the room, Case VIII: Wooden coffins with and without mummies. XX. Coffin of the Prophet of the Ptah 'Anembo.

Room V. *Sculptural works (statuettes of gods &c.) wooden stelae.* In the middle of the room next to the monolith Old-Egyptian pillar: I. and III. Colossal heads of a king, limestone. Wall-case I: Upper shelf: 9. Bust of king, limestone. Lower shelf: Statuettes of private persons, reliefs &c. Wall-case II: Osiris Cycle. 1—74. Isis, sister and wife to Osiris. 75—190. Osiris, ruler and judge in the nether world. Middle Case III: Memphitic Cycle B. 52—105. Ptah. VII. sitting statuette of the king's pursuivant and overseer of works &c., Tenna, limestone. Middle Case IV: D. 1—16. Theban Triade. 28—34. Schu, air-god and bearer of the celestial vault. 39—45. Amon Râ. 46—50. The goddess Mut, wife to Amon. E. 59. Goddess Anke, sitting, with a crown of feathers, bronze with remnants of a coating of gold-leaf. 117. God Nile. 119—138. God Bes, attendant and protector of the sun-god. Desk VI: little figures of gods. Middle Case VIII: Statuettes of sacred and other animals. Middle Case IX: 57. Hâs. 83 ff. Uraeus serpents. 131. Vultures. Middle Case X: Objects of wood. Upper shelf: 1—19. Sparrow-hawk. 54—61. Sparrow-hawk perching. 53. 85 ff. Gaily painted panels which in the later times frequently took the place of stone stelae. Next to the Door into Room VII: XI—XII. Sitting statue of the lioness-headed goddess Setchet.

Room VI. *Smaller antiquities, vessels, papyrus.* Wall-case I: Articles for the toilet. Desk II: Small antiquities, ornaments. Desk III: Scarabees with inscriptions and representations. Desk IV: Scarabees. Desk V: Amulets. Desk VI: Amulets. 259—278. Double finger. Pedestal VII: Vessels. Desk VIII: Fragments with inscriptions. 1—6.

Hieroglyphic inscriptions. 7—22. Hieratic texts. Desk IX: 23—36. Ostraka with Demotic inscriptions. 37—50. Ostraka with Coptic inscriptions. 51 65. Ostraka with Grecian inscriptions. Desk X: Figurative representations in relief. 10. Semite, yellow skin, beard and whiskers. Wall-case XI: Vessels. Along the long wall opposite the windows: Papyri. 1. Hieratic papyri of the new empire. 2. Portions of the Book of the Dead by the royal scribe Chonsuin. 3. Hieratic-Demotic papyrus with the rites of burial. Wall-case XII: Implements, instruments, mountings etc.

Room VII. *Collection of Vases*. Case I: Vases from the Isle of Cyprus. 6, 78, 80, 83. Vessel in shape of a duck. 75. In shape of a ship. 76, 77, 79, 81, 82. In the shape of water or wine-pipes. Case II: Vases of more primitive styles, proto-Corinthian and Corinthian vessels. 109. Sherd of a vessel with figures of warriors in outlines. Cups 179 and 182 are excellent representatives of the Corinthian style. 193. Plate with the Chimaera. Wall-case III: contains a small collection of black earthenware from Etruscan graves. 202—205. Urns for ashes. 215. Plate in form of a portable coal-pan for the adjacent implements. 233, 267, 268, 269. Kalathos, imitation of the wool-basket of the women. Case IV: Vases with black figures. 278. Battle and sporting scenes, the man with the club of Hercules, on his neck, birds with heads of women (Harpies), Ionian manufacture. 307. Cup from Tanagra, inside a warrior fastening his greaves, beside him Athena. Wall-case V: Chiefly Attic lekytha. 364, 374, 375, 343—354. Deeds of Hercules. 344, 348, 349. Fish-tailed Triton. 401 to 411. Cumæic and Etruscan vessels. Case VI: Vases with red figures. 5. and 6. centuries. 413. Crater, at top the battle of the Lapithi and Centaurs, at the base Poseidon pursuing Amymone. 414. Amphora with lid, in front Athena, at the back Apollo beside an altar. 415. Crater. Dionysos leading Hephaistos back to Olympus. 446. Amphora, passage at arms. 452. Amphora, Theseus slaying the minotaur. Wall-case VII: Collection of so-called Kelebes. 489. Poseidon hurling the Island of Nisyros at the giant Ephialtes. 467, 470, 478, 482. Bacchic scenes. Outside the cases (to the left on entering: Terra-cotta figure of Minerva.

Room VIII. *Collection of Vases (continued)*. Wall-case VIII: Mixing jugs (Craters) bell-shaped. 532. Young

satyr with torch preceding two menades. 535. Theseus slaying Prokrustes. 538. Athena and girl playing flute. 558. Leda accepting in a sanctuary the egg enclosing Helena, lying on the altar. Case IX: 385—588, 604—607. Flat ewers, some with admirably-designed figures of animals. 617. Dionysos surrounded by his retinue. Case X: contains oil flacons. 622. Oil flagon, youth sitting on steps of a grave. 629. Oil flagon, woman bringing to a grave gifts for the dead. 525—631. Ointment phial. Case XI: Vases of the later period of perfection. 664. Craters in form of a bucket. Consulting the Delphic oracle. 670. Idem. 671—675. Drinking-horns in shape of heads of animals. 687. Large amphora. Tomb with figure of warrior. Wall-case XII: Bell-shaped mixing-jug. 694. Satyrs surprising a girl at fountain. 706. Nike leading a bull to sacrifice. 715. Helios on the sun's chariot in a halo of rays. Case XIII: Lower-Italian vessels. Wall-case XIV: Vessels of the same style. Case XV: Vases varnished black, chiefly of Lower Italy. 881. Cup with high boss in centre, around it four times Nike with the quadriga. Case XVI: Ceramic products of the time of the Roman emperors. Against the window-pier a mosaic from Carthage.

Room IX: *Collection of Terra-cotta works.* Case I: Grecian works of plastic art. 46. War-charriot, drawn by four horses. 70. Goddess sitting. Case II: Tanagra figures. 142—145 are considered the best. 136. Silenus carrying a nymph on his back; small figures found in Attic graves. 92—94. Dolls with movable arms. Case III: Terra-cotta figures from Asia Minor. 60. Eros sitting. 106. Eros hovering. 194. Fragment of a head from Kos, with traces of gilding in the hair. Case IV: with Sicilian, Lower-Italian and Roman terra-cotta figures. 248, 263. Heads for architectural purposes. 273. Magnificent vase from Canosa with masks of Medusa, figures of Nike and the fronts of horses leaping. Desk V: On the wall above the Desk, Roman reliefs. 1. Inundation of the Nile. 16. Scene in the Hippodrome. In the Desk a selection of clay lamps. 58. Victory, with a New-Year's wish on her shield. Desk VI: On the wall, clay reliefs with Bacchic scenes. In the Desk. 1. Section: Lamps. 2. Section: 139—145. Handles of coal-pans with heads of cyclops. 3. Section. 213. A wall-picture, landscape with figures.

Sculptures in stone. Case VII: 48, 49. Heads of young satyrs. 54. Pan and nymphs. 68. Genius of Sleep, sleeping boy resting on inverted torch. Case VIII: 96. Triton with oar. 149. Fragment of a shallow square basin with reliefs on the margin. In the room by themselves: 8. Leg of table with lion's head. 9. Long side of a sarcophagus. Apollo with the nine Muses. 10, 11. Narrow side of the same sarcophagus. 16. So-called Antoninus Pius. 17. Statue of Paris.

Room X: *Sculptures in stone (continued).* 20. Over-life size statue of Bacchus. 29. Colossal head of goddess Athena (so-called Roma). 39. Mithras sacrificing a bull. 41. Emperor Vitellius. 44. Lid of Sarcophagus with the adventures of Jason in Colchis. 51. Emperor Augustus. 53. Statue of Isis or priestess of Isis. 65. Child in cloak with the club of Hercules.

Room XI: *Sculptures in stone (continued).* 73—81. Sculptures in limestone, found in Cyprus. 73. Colossal figure of a priest. 82. Dying Amazon. 95. Sphinx with four heads; individual features (doubtless portraits). 108. Artemis from Tralles. 115. Statue of Aphrodite, upper part of body uncovered. 118. Poseidon. 121. The so-called Fugger's sarcophagus with scenes of battle between Greeks and Amazons: In the middle of the room a mosaic floor with pictures from the tale of Theseus and Ariadne, found in the field of Wals near Salzburg 1815. 146. Large crater with scenes in relief: Bacchus, supported by a young satyr, surrounded by dancing retinue. 150, 151. Two reliefs (counterparts), which served as a casing to fountains. 152. Statuette of Artemis. 159—167. Discoveries in Samothrake. 165. Nike. 167. Architectural pieces from Samothrake. 191. Torso of a female draped statue. 200. Muse.

Room XII: *Collection of bronzes.* Case I: Chiefly implements and vessels of Etruscan origin. 12. Portable fire-pan and poker. 25. Lamp-stand, besides several discoveries in Hallstadt and Transylvania. 41. Kettlecart with twelve birds' heads. 43. Iron sword with bronze sheath. Table II: Candelabre, tripod: on the window-side of the wall, two mosaics, the top one a fragment from Carthage with the head of Okeanos. Case III: Roman vessels and implements. 72—79, 82, 93, 102. Feet of vessels. 80. Octagonal portable fire-pan. 113—119. Scraping-iron. Desk IV:

Spoons, spatulas, styles, pins, tweezers, compasses, surgical instruments &c. Desk V: Ancient keys and locks. Wall-case VI, above, 281, 282. Two Grecian helmets of Corinthian shape, 305—311. Swords of pre-Roman discoveries, 360. Roman helmet with broad shade over the brows, neck-protector standing off, and small guards for the ears, 445. Monogram of Christ with the letters A and Q, top ornament of some object.

Room XIII: *Collection of bronzes (continued)*. Double Desk VII: Panther sitting, 1. Section: Masks, heads and figures, 457. Ares, bust with helmet and shield, 471. Joy-crowned mask of a bacchante, 484. Winged Eros with grapes and rabbit, 2. Section: Handles of vessels, Desk VIII: 515—664. Fibulae (pins and rings), Desk IX: 1. Section: Etruscan mirror of metal with engraved pictures, 2. Section: 732—736. Polished mirror, 3. Section: 756. Fragment of a triangular panel of bronze with design representing Zeus Dolichenus standing on a bull. In the window-niche, left: the celebrated Senatus Consultum from the year 186 B. C. on the abolition of the bacchanalian feasts, the oldest of all the Roman state documents preserved; to the right: Roman military privileges, Case X: 810—812. Female figures in long finely-plaited garments with typical gestures, 814. Athena Promachos, 822, 839. Hypnos, the god of sleep, 838. Herakles, 841. Heros, 845. Herakles sitting on a rock, 849—851. Hermes sitting. In the middle of the room: the life-size bronze statue of a youth lifting his right hand in prayer to implore the gods for victory in the prize-fight, Case XI: Etruscan figures, 854. Mirror-holder, a youth standing on a tortoise, on his head a female half-size figure holding the mirror, 876. Bacchus and Satyr with goat, Case XII: 934—936. Aphrodite drawing her sandal with the right hand from her uplifted left foot, 945. Bust of a young laughing satyr, eyes and horns of silver, 972. Triton on antique base, 973. Gaea, reclining on a farm-bull, with a child and goat beside her, Cases XIII and XIV: contain figures such as used to be placed on the Roman domestic altars, Case XIV: 1053—1069. Lares, 1070—1085. Mercury, 1090—1098. Herakles, Wall-case XV: 1. Section: Weights and vessels in the shape of heads, the latter frequently with handles, 1046—1051. Roman balances, 2. Section: 1225. Figures from the breast-

ornaments of a horse: a Roman emperor on horseback, followed by a page and a standard-bearer, in pursuit of vanquished barbarians. 3. Section: 1293. Iron face mask. Some of the figures of animals are of admirable workmanship, such as the Bulls 1298, 1306, the Lions 1303, 1304, 1308; below are sandals of leather.

Room XIV: *Objects in gold and silver*. Desk I: Gold, silver and iron rings with gems in antique mounting. Desk II: 1. Section: Implements of silver. 1. Votive cup from Aquileja. 2. Section: Gold ornaments, chiefly of Greek or Lower-Italian provenance. 138. Gold ornaments out of a sarcophagus. 3. Section: Above, finger-rings of gold. 203—217. Gold jewelry, found at Ponte in the Bay of Cassion, Island of Veglia. 222—226. Discovery at Steg in Upper Austria. 263—269. Discovery at Östropataka. 287—316. The gold-discovery at Szilágy-Somlyó (Transylvania). 332—392. Silver-discovery at Csora. 457—467. Gold-discovery at Namiest in Moravia. Case III: Objects of gold and silver. 20. Reliquarium of silver with the figures of Christ and the Apostles in relief. Case IV: The gold-treasure of Gross St. Miklos. 22. Nautilus-shaped drinking-cup, terminating in a bull's head. *The cut stones*. Case V: In front, chiefly representations of Grecian myths. 24. King Ptolemy II and his wife Arsinoë. 44. Augustus in the toga; at the back (opposite to Case III) chiefly cameos from the later time of the emperors. Case VI: 9. Livia as Kybele. 10. The celebrated Gemma Augustea. Augustus' Triumph over the Pannonians in the year 11 A. C., the largest and most exquisite cameo of the collection, in size the largest but one of all known cameos. Above, Emp. Augustus, designated by his horoscopic sign (the capricorn), and the goddess Roma on the throne; before him his step-son Tiberius as triumphator after his victory over the rebellious Pannonians alights from his car of victory to render homage to his father; by their side stands Augustus' step-grandson Germanicus. Behind the throne allegorical figures of military and naval power. Below soldiers erect a trophy of victory and bring Pannonian captives to the spot. The stone, alleged to have been found in Palestine, was purchased by Emperor Rudolph II, for 12,000 ducats. 18. Tiberius, of chalcedon, nearly quite round. 22. Claudius (41—54) and Agrippina; at the back: Cameos

of the Renaissance-time. 24. Christ, agate. 26. Expulsion of our first parents from Paradise, onyx. 38. Scourging of Christ, chalcedon. Case VII, front: Portraits of members of the Imperial family. 1. Bust of Charles V. 22—48. Portraits of Habsburg princes from Rudolph I to Ferdinand III. shell-cameos; behind: Cameos of the Renaissance. 12. Galatea, onyx. 21. Hadrian, agate. 49. Scipio, releasing the bride of the Iberian prince Allucius. Case VIII: Cameos of the Renaissance. 1—12. Portraits of the twelve first Roman emperors, chalcedon. 15. Aurora, chalcedon. 24. Leda with the swan. 28. Judgment of Paris, agate. 38. Europa on the bull, chalcedon; at the small end, near the windows. 48. Omphale, onyx; behind (opposite Case XXI). 28. Atalante, holding the apple, agate. 48. Neptune pursuing Amymone, agate. 52. Aeneas in the Nether World, agate. Case IX: contains cameos cut on both sides. 1. Vespasian, onyx, antique. 20. Bust of Empress Maria Anna (died 1646). 21. Leopold William. 73. Portrait of Alaric I., king of the West-Goths, sapphire. Case X: 1. Cup with enamel laid on, emeralds and cameos, XVII century. 3. Jug of gold, with rubies, diamonds and 127 cameos. 5. Cup, with cameos, rubies emeralds and innumerable figures of animals in enamel. 6. Large dish of silver, gilt, with 350 cut stones. 12. Plate of silver, gilt, set with cameos. Table XI: Cut stones deepened to a transparency, antique and modern. 2. Athena. 23. Herakles, with little Telephos on his lap. Desk XII: 1. Section: Small antique cameos. 18. Actor, onyx. 34. Bacchante, onyx. 2. Section: Scarabees. 3. Section: Scarabees and stones of older style. 4. Section: 79. Theseus. 85. Bust of Athena. Desk XIII: 1. Section: 118—120. Leda. 126—145. Athena. 2. Section: 179—183. Helios. 3. Section: 207—233. Hermes. 4. Section: 234—250. Aphrodite. Desk XIV: 1. Section: 197. 298. Ariadne. 2. Section: 347—353. Pan. 3. Section: 381—392. Herakles. 404—407. Dioscures. 4. Section: 445. Roma. 453—467. Victoria. Desk XV: 1. Section: Roman personifications. 500—507. Bonus Eventus. 2. Section: Egyptian deities. 3. Section: Portraits. 4. Section: Scenes from life. Desk XVI: 1. and 2. Section: Animals. 3. Section: Fancy pieces, implements, ships, inscriptions. 4. Section: Talismans of late antiquity. Desk XVII: 1. Section: Sassanidian seal-stones. 2. Section: Glass pastes, imitations of stones cut

deep and high. 3. Section: Cameos of the Renaissance. Desk XVIII: Assyrian cylinders with cut figures and cuneic inscriptions. Desk XIX: 1. Section: Works of Louis Sirès. 2—6. Section: The collection of cut stones dedicated to the Emperor by Franz von Timoni in 1865. 119. Hippolytos and Phaedra, chalcedon. 162. The three Graces, after Thorwaldsen. 7. Section: Continuation of the works of Louis Sirès. 99. Maria Theresa and Francis I, surrounded by the Imperial family. *The antique Glasses*. Case XX: 98. Cup, surrounded by a net, with the inscription: „Faventibus“. 138. 139. Fragments of Old-Christian vessels with portraits of a man and woman, drawn in an infused goldleaf. *Works in Ivory, halfprecious stones and amber*. Case XXI: Ivory bust of a Roman emperor: 4. Small case with reliefs in ivory. 7. Front panel of a Diptichon.

Collection of Coins and Medals. (Rooms XV and XVI.)

Room XV contains in the Show tables I to III, the coins of classical antiquity, in the Tables IV and X those of the Middle and Modern Ages. Table V represents the art-history of the Italian and French, Table IX that of the German medal.

Room XV. *Coins of classical antiquity:*

Show-table 1: *Coins of the Grecian towns at the time of their independence*. Plate 1: The East, Asia Minor and her Islands. Plate 2: Hellas and the North. Plate 3: Hellenized Italy. Plate 4: Sicily, Africa and the West. 10—38. Sicily. 39—45. Hellenic-Punic-Africa. 46—56. Greek colonies in the Celtic West.

Show-table II: *Coins of the Hellenistic Age*. Plate 1: Coins of the successors of Alexander the Great (Diadochen) and the Hellenistic Kings. 1—8. Kings of Syracuse. 9—19. Macedonia. 20—22. Lysimachos of Thracia. 23—25. Tyrrhos of Epeiros. 26. Mithridates the Great. 27—28. Bithynia. 34—47. Syrian Empire of the Selenkidans. 50. 51. Indo-bactrian Empire. 52. 53. Parthian Empire of the Arsakidans. 54—55. New-Persian Empire of the Sassanidans. 56—57. Simon Maccabaeus. 58—67. Empire of the Ptolemies in Egypt. 68—72. Numidia. Plate 2: Coins of the barbarians and of the Grecian towns at the time of the Romans.

1—16. Barbarian chiefs in Noricum, Pannonia and Dacia.
17—43. Bronze medals of the Grecian towns of the East.

Show-table III: *Roman coins*. Plate 1: Middle Italian heavy money (5.—4. century B. C.). 15—21. As-currency of the Roman Republic. Plate 2: Roman coinage in precious metals down to the close. 1—12. Family coins of the Roman Republic. 13—60. Roman Empire. 61—65. Coins from the migrations of nations. 66—73. Byzantine Empire. Plate 3: Medallions of the Age of Roman emperors (1.—3. century A. D.). Plate 4: The largest gold medallions of the 4. century A. D. — Mounted coins.

Show-table IV: *Coins and Medallions of the Middle and Modern Ages*. Plate 1: Portugal, Spain and the States of their former colonial territories. 1—25. Portugal, the ancient Kingdom. 36—83. Spain. 84—92. Arabs in Spain: Coins of the former Portuguese and Spanish colonies: the Brazil. Plate 2: Italy, the Order of Malta, France. 1—4. Sardinia. 11—16. Genoa. 17—26. Venice. 27—33. Mantua. 34—39. Parma. 40—43. Modena. 44—48. Tuscany. 49—60. States of the Church. 61—69. Sicily. 70—74. Order of Malta. 75—131. France. Plate 3: New German Empire. Switzerland. Belgium and Holland. 1—28. German Empire. 29—73. Switzerland. 74—99. Belgium. 100—122. Netherlands. Plate 4: England, Ireland, Scotland, British colonies, Denmark, Sweden. 1—39. England. 40—42. Ireland. 43—49. Scotland. 50—69. Coins of British colonies. 70—75. United States. 76—102. Denmark. 103—125. Sweden. Plate 5: Russia, the Balkan States, the Crusaders, Turkey, Asia, Africa. 1—31. Russia. 32. Balkan States. 57—62. Crusaders. 63—92. Mohamedan Empires. 63. 64. Omejjâdic Kalifs. 93—166. Eastern Asia.

Show-table V: *Italian Medallists*. Plate 1: Contains the oldest works produced in Verona, Mantua, Venice and Ferrara in the second half of the 15. century. Plate 2: Works of medallists from Central Italy: Parma, Florence, Bologna. Plate 3: 16. century, Upper Italy: Works of medallists in Venice, Vicenza and Milan. Plate 4: 16. century, Central Italy: Works of medallists in Ferrara, Florence and Rome. Plate 6: End of the 17. and first half the 18. century. Plate 7: Second half of the 18. and first half of the 19. century. Plate 8: and the two following

show the development of the French medal. Plate 10: 44—55. Spanish medallists.

Show-table VI. Plate 1: Medals. Plate 2: Medals mounted, chiefly donations from princes. Plate 3: Stamp-dies. Plate 4: Bulls.

Show-table VII shows the principal uses to which medals are put. Plate 1: Reward and prize medals. 1—8. State medals. 9—12. School prizes. 13—21. Science and Art; Artists' prizes. 22—46. Agriculture and Trade. 27—30. Exhibition prizes. 33—44. Target-shooting medals. Plate 2: Historical medals. Plate 3: Varia. 1—5. Coronation coins and coins of homage. 8—16. Municipal Authorities. 17—27. Medals of towns. 28—39. Medals struck in commemoration of laying foundation-stones. Plate 4: Counters, family and personal medals: the portrait medal (35—59). Plate 5: Religious and similar medals, varia. Plate 6: St. George's Thaler and similar, miscellaneous: mining and coining: alchymistic and astrological pieces (25—30).

Show-table VIII: *Coins commemorating sieges and distress.*

Show-table IX: Shows the art-history of the German medal. Plate 1: 16. century, Nuremberg. Plate 2: 16. century, South Germany. Plate 3: 16. century, Central Germany. Plate 4: 16. century, Austria. Plate 5: 16. century, Austria. Plate 6: Italians at the Austrian court. Plate 7: German masters from about 1570—1700. Plate 8: 17. century, continued, and 18. century. Plate 9: The Netherlands. Plate 10: The Netherlands since 1600, England, Denmark and Sweden, Russia.

Show-table X: *Coins of the Roman-German Empire*. Plate 1: Imperial cities. Plate 2: Princes spiritual. Plate 3: Coins of the Roman-German Empire and Kings from Charles the Great to Francis II. Plate 4: Federal princes from 1815. Plate 5: Other temporal rulers.

Room XVI. *Coins and medals of the Imperial Family and the Austro-Hungarian provinces.*

Show-table I. Plate 1: Old Austrian pennies; coins of Lower Austria, Upper Austria, Styria. Plate 2: Carinthia, Carniola, Goritz and Dalmatia. Plate 3: Coins of Tyrol. Plate 4: Coins of Bohemia and Moravia. Plate 5: Coins of Silesia and Poland.

Show-table II. Plate 1: House of Habsburg: Portrait medals. Plate 3: Emperor Leopold I. Wars with the Turks. Plate 4: Emperor Joseph I. Spanish war of succession. Plate 5: Emperor Charles VI. and his time. Plate 6: House of Habsburg-Lorraine. Empress Maria Theresa: Family medals. Plate 7: Maria Theresa: Government-medals. Plate 8: Empress Maria Theresa, continued. Emperor Joseph II. and Leopold II. Plate 9: Emperor Francis II. and Ferdinand I. Plate 10: House Habsburg-Lorraine: descendants of the sons of Maria Theresa.

Show-table III. Plate 1: Hungary and Slavonia. Coins down to 1526. Plate 2: Hungary. Coins since 1526. Plate 3: Transsylvania. Coins from 1572—1789. Plate 4: Coins of princes spiritual in Austria. Plate 5: Coins of lords temporal in Austria and Hungary.

Show-table IV: Plate 1: Medals struck by the City of Vienna, or referring to the town and municipality.

Show-table V. *Medals of H. M. Emperor Francis Joseph I.* Plate 1: The Imperial Family. Plate 2: His Majesty's Government. Plate 3: Jubilees, Art and Science. Plate 4: Trade and commerce. - Monuments.

Show-table VI: *Provinces and towns in Austria-Hungary.*

Portrait Gallery. (Room XV., XVI.) The collection of small portraits of the 16. and 17. centuries, formed by Archduke Ferdinand of Tyrol (died 1595) and subsequently continued, is exposed above the show-tables in seven Plates along the walls.

Room XV. Plate A (above Table IV) contains the States of the Church and Upper-Italy. Plate B (above Table X) Central and Lower Italy, Spain, France and England. Plate C (above Table II) portraits without names.

Room XVI. Plate C (above Table I) is devoted to the dynasties of Habsburg and Lorraine, and several Austrian and Hungarian princes. Plate D (above Table III) German princes and dignitaries. Plate E (above Table IV) contains a series of nameless German personages. Plate F (above Table VI) Eastern rulers.

Room XVII contains the relatively smaller number of objects of mediaeval art. 4. and 10. Genealogical tree of the House of Habsburg. 8. Receptacle in shape of a

church for depositing the *Corpus Domini* in Passionweek. 14—16. Three Glass-cases containing the mass-vestment of Burgundian provenance. 22. So-called Burgundian court-goblet. 28. Silver crucifix. Glass-case I: 8. Silver monstrance. — Glass-case II: 17. Silver cup from the possession of Emp. Frederick III. 32. Drinking-horn. 15. century. 60. Drinking-horn, 15. century. 62. Reliquiary in shape of the double-cross, donation of King Louis I, the Great, of Hungary, between 1370 and 1382. 63. Cup of Maximilian I. — Glass-case III: 1. and 2. Jewel-casket inlaid with ivory reliefs. 7. Casket of box-wood carved.

Glass-case IV: 19. Forepart of a saddle. 27, 28, 29, 33. 34 and 35. So-called „Fishers' rings“ of silver and gilt bronze. 31. Relief in gilt bronze with the history of St. Christopher. 40. Lid of a mirror-case. 49. Draught-board of wood, belonged to Duke Otto of Carinthia (died 1310 at Innsbruck). 51, 53, 54, 56 and 61—63. Carvings in wood, Byzantine style. 52. Ivory comb. 67—69, 73 and 75. Book-covers and ornaments of reliquiaries 13. century. Glass-case V: 3. Casket covered with pressed and gilt leather. 15. century. 19. Relic tablet, with Byzantine paintings and gold filigree (14. century).

Room XVIII. This cabinet contains works of mechanical, optical and watchmaker's art; astronomical, military, nautical, geodetical and other instruments; automata, tools, blocks and panels for printing, wood-cuts, copper-plates, cartography. 17. Blocks for the wood-cut map of Tyrol, 1611, designed by Dr. Mathias Burglehner. 35. Clockwork for astronomical observations in a wooden case, by John Schönmann of Constance 1584. 23. Planetarium constructed for Emp. Francis I, by John G. Nesstfell of Bamberg 1761. 22. Iron trap-chair. 24. Table-chest with a collection of small models of tools, implements, instruments etc. 26, 29 and 30. Door-locks, German workmanship of the 16. to 18. centuries. 72. Gun-quadrant of bronze with the arms of Electoral Saxony and Denmark engraved. 1572. 107. Sun-dial for altitudes, in bronze with the Imp. double-eagle, by J. Rowley of Loudon. 111. Horoscope with talisman, used by Duke Albert of Friedland, Count Wallenstein. Glass-case II: 3. Belfry of gilt bronze. 14. Automaton clock representing the triumphal car of Minerva. 20. Trumpet-work with organ, the performing heralds and

drummers of silver. 39. Automaton-work, representing a two-masted ship, of gilt bronze, with trumpet-work inside.

Room XIX. *Works of Goldsmith's art, Objects of rock-crystal and half-precious stones.* Objects standing by themselves. *A.* House-dispensary of Empress Maria Theresa. *B.* Picture in mosaic, Emp. Joseph II. and his brother Leopold. *D.* Cabinet from the year 1567. *E.* Salt-collar by Benvenuto Cellini. *F.* Automaton clock representing a magnificent piece of furniture in ebony with ornamental silver mountings. *G.* Imitation of the Memorial Column of the Immaculate Conception on the Hof in Vienna. *J.* Antependium in embossed silver: the imperial army crossing the Black Forest. — Glass-case I: 4. Drinking-horn of tortoiseshell in shape of a dragon. 19. Dish in embossed silver, gilt, rich design with many figures. 26. Drinking-cup in shape of a fool's cap. 33. Bumper of silver gilt, partly painted with enamel, a pelican feeding her young, 1583. Nuremberg workmanship. 60. Automaton-work in shape of a coach with Bacchus on the box. 64. Dish consisting of 24 plates of lapis lazuli. 71. Book out of the possession of Emp. Rudolf II. 103. Mathematical and geometrical instrument by the Vienna goldsmith and court-mathematician John Melchior Volkmayer. 118. 125, 131, 132, 135, 139, 147, 151. Double goblets of silver gilt. 127. Timepiece in ebony case, under a bell of rock-crystal, an ivory skeleton. 161—163, 166, 173, 174, 176 and 177. Fancy objects after the manner of John Melchior Dinglinger of Dresden. 167. Dish of silver gilt, with design representing the triumph of Cupid by Christoph Jamnitzer. 168 and 171. Reliefs in silver, cast, the Scourging of Christ and Madonna between saints, marked „Opus Moderni“. 170. Reading-desk, coated with silver gilt, decorated with precious stones and cold enamel, out of the possession of Archduchess Claudia of Medici. 175. Dish of silver gilt, by *Christoph Lencker*. 179. Cup of fraternization in gold, Russian work. 183, 187, 191 and 195. Gilt bronze figures of the four Seasons with the monogram of the Nuremberg goldsmith *Wenzel Jamnitzer*. 184. Time-piece of gilt silver, by the watchmaker William Peffenhauser. 185. Goblet-lid in gold richly studded with black diamonds, pearls, enamel and table-diamonds. 186. Timepiece, silver, by David Attemstädter. 189 and 203. Dish and Ewer, embossed in silver

gilt, set with mother-of-pearl and small garnets. 193. Ewer in embossed silver gilt, on the bosses of the vessel are the trionfi of Time, Death, Glory and Truth. 215. Inkstand of silver in form of a casket, with casts of animals, grasses, flowers from nature. 217. Automaton-clock on ebony pedestal. — The majority of the objects in the right wing of the Wall-case, beginning from 273, belong to the so-called night-gear comprising upwards of 60 objects: Apparatus for the toilet, moreover a breakfast set embossed in gold. — Glass-case II: Vessels and other objects cut in rock-crystal and smoky topaz, XVI.—XVIII. centuries. 1—20. Vessels of smoky topaz with ornamental cut, partly mounted with gilt silver. 52. Tub-shaped vessel of rock-crystal, the handles and knob on the lid formed by syrens. 56. and 58. Two halves of a crystal flagon, the inside decorated with pallion-painting, XVI. century. 60. Amulet of rock-crystal. 136. Dish composed of 17 plates of rock-crystal cut partly with heads of cherubs, partly with flutes, richly studded with rubies. 204. Picture in mosaic: Christ and the Samaritan at the well, composed of precious and half-precious stones. 211. Large two-handled vase of rock-crystal. — Glass-case III: 6. Travelling-clock, the case in embossed silver, the back showing Maria Theresa, Francis I and Archduke Joseph. 10. Clock, form of a cross, XVII. century. Watch, form of a book, XVI. century. 34. Portrait medallion, Duke William V of Bavaria. 40, 45, 53, 56, 64 and 67. Amulets gold, cast. 41. Gold medallion, representing skirmish of two horsemen in armour. 47. Gold box, the floor showing the portrait of Archduke Maximilian, the lid that of Archduchess Maria Christine and her husband Duke Albrecht Casimir of Saxe-Teschen, Parisian work. 50—52. Gold medallions containing the portraits of King Charles IX of France and his mother Catherine of Medici. 55. Gold snuff-box, the miniatures of Maria Theresa, Charles of Lorraine and children, painted by Antonio Pencini, the goldsmith's work by Franz Mackh of Vienna (died 1806). 57. Figure of Madonna in the Moon, in gold, enamelled. — Glass-case IV. Vessels and small figures carved in half-precious stones and other valuable minerals. 68. Cup with lid and stem of chrysopras, out of which, on the lid, is cut the body of the dead Saviour. 158. Holy-water font of lapis lazuli, the handle of the

same material, mounted with gold, 235, 238 and 241. Flower vases of agate. — Glass-case V. Vessels and sculptures in half-precious stones and other minerals, 8. Jug of agate-jasper, carved with the head and wings of a dragon, base-rim and lid of embossed gold, 12. Round dish made of thin plates of sardonyx, with a beautiful under-cut cameo of Diana in the centre, 31—34. Chinese vessels of nephrite and figure-stone, 114. Cup of amethyst, 186. Ointment vase with lid, cut out of a Peruvian emerald weighing 2680 carats, set in gold. — Glass-case VI: The chief contents of the one half of this case which faces the middle of the room, are bijoux so fashioned out of monstre-pearls as to make these irregular formations represent different objects by means of mountings in gold, enamel and precious stones, XVI. and XVII. centuries, 5. Syren playing fiddle, 13. Amulet in shape of a cock, 28. Gold bellows, 104. Finger-ring of gold, the centre containing the diminutive portraits of Emperor Mathias and his Empress Anna, 129—131, 133, and 135—137. Oriental bow-rings of bone, nephrite, chalcidon, &c. — Glass-case VII: XVI. and XVII. centuries, 8. Cup, shape of a bird, 12. Rinsing-basin with representations referring to the watery element. The base-rim and handle are of gold with enamel and precious stones, 23. High goblet, faceted, with vine-leaves, fruit, birds, &c. ground in, 28. High centre-piece, called in the old inventories the „Pyramid“, cut out of a single piece of Tyrolese rock-crystal, by Dionys Miseroni, XVIII. century, 6. Magnificent jug, broad form, with lid and long spout, 104 and 105. Two centre-pieces in the shape of lion-like monsters on chariots with crystal wheels, 139. Small jug richly ornamented with gold, 162. Vessel in shape of a hen with eyes of topaz, 175. Large vessel, bird-shaped, with spread wings.

Room XX. Works of pottery and plastic objects of clay, glass and enamel form the contents of this Room, in addition to objects illustrating the various uses to which stone can be put, viz: Paintings on stone, all sorts of mosaic-work and stone-etching. *A.* Square table-plate of Kehlheim stone. The etchings in the corners represent the busts of the Evangelists, and the figures of Religio and Ecclesia. The space in the middle is filled up with a sort of calendar for the whole year. *B.* and *J.* Large vases of red clay. *E.* Round table-plate of Kehlheim stone. *II.* Square

etched table-plate of Kehlheim stone. *L.* Large centre-piece, representing the ruins of the three Grecian temples of Doric style at Paestum in Sicily. — Glass-case I: Moorish and South-Italian majolicas, oriental earthen ware vessels — Glass-cases II, III and IV chiefly contain plates and dishes of majolica from factories of Central-Italy, also various plastic objects of Meissen porcelain. — Glass-case V: 4. Plate of oriental alabaster. The front shows the Adoration of the Shepherds, the back the Annunciation of Mary. 12, 18 and 21. Little figures of coloured glass, blown in the flame of a lamp. 19. Casket, with lid of wood, entirely encrusted on the outside with small rods, plastic ornaments, stones and beads of coloured glass, Venetian. 27. Collection of very rare small ornaments of coloured Venetian enamel. 41. Wooden frame, in the chief panel Susanna and the two old men. 53—60. Mosaics and paintings on stone. — Glass-case VI: Continuation of mosaics and paintings on stone, and transition to plastics in wax. 10—12. Half-length portraits of Charles V, Ferdinand I, Philip II, in Roman stone mosaic. — Glass-case VII: Modellings in wax. 4. Leda with the swan, in a landscape; relief in coloured wax. 11. Medaillon of black obsidian in a silver frame; in front, embossed in coloured wax the half-size portrait of Rudolph II. 18. Christ and the Samaritan at the well, relief in red wax on slate by George Raphael Donner. 22. Half-size portrait of Archduke Ferdinand of Tyrol, high-relief in coloured wax. — Glass-case VIII: Series of 20 plates of Italian manufacture, XVIII. century. — Glass-case IX: Italian and German majolicas and stoneware; oriental earthenware vessels. 4. Glazed earthen jar, the lid and body in through-carved tracery of gothic character. 10. Apostle-jug of brown Creussen stoneware. 12—24. Arabian, Moorish and North-African earthenware vessels. 30—36. Bacino of Urbino majolica. 34. Large oval basin (Venus surrounded by marine deities). 32. Idem: The myth of Denkalion and Pyrrha. 39. Majolica plate representing the story of Ino and Athamas. The author of this piece, Georgio Andrioli da Gubbio flourished about 1525—1530. 43. Figure of a standard-bearer. 46. The penalty of gluttony. 78. The taking of Goletta by Charles V. — Glass-case X: Contains various sorts of enamelled objects from the XVI. to the XIX. century. 3,

7, 35, 36, 40, 41, 56, 58, 65, 66, 72 and 73. Series of flat plates of Limoges enamel. 5. Round dish of Limoges enamel: Triumphant progress of Diana, with the monogram of Pierre Raymond. 15. Medallion with enamel pictures on silver. 22. The adoration of the Three Kings. 23. Stand with a holy-water font in form of a shrine. 29. Cup made of nephrite: Portrait of Feth-Ali, Shah of Persia. 37. Casket in form of a tabernacle with pillars of silver filigree. 39. Shrine of silver gilt. 48. Oval dish of silver gilt. 58. Octagonal casket of tortoiseshell with little figures set with gold-enamel. At top a cameo representing St. Hieronymus. 79. Large oval plate decorated with Limoges enamel. — Glass-case XI: In three groups this case shows the manufacture of hollowglass vessels from about the beginning of the XVI. to the XVIII. century. The first series of shelves facing the window contains chiefly Venetian glasses and some German imitations of them, the middle series of shelves displays goblets in the baroque and rococo styles, mostly from Bohemian glassworks, and the last series shows enamels of German renaissance and some Tyrolese imitations of Venetian products. 32. Goblet of dark transparent glass without decorations. The rim round the base, and the lid are of gold richly ornamented with embossed work, enamelled, studded with rubies and pearls. 47. High goblet of Venetian knit glass with white threads. 84. Goblet of unusual size, 86 cm in height. — At the back of this glass-case is the Portrait of Emp. Rudolph II.

Room XXI: 6. Magnificent cabinet, the gift of Pope Alexander VII to Emperor Leopold I, 1663. 7. Cabinet of ebony. On the inside of the folding-doors, surrounded by silver trophies of arms the portrait in relief of Ferdinand III in shell-cameos. 12. Magnificent cabinet containing an organ. 14. Cabinet of Emperor Rudolph II. 20. Magnificent cabinet in ebony, German renaissance style. 24. Bust of Philip II, king of Spain.

Room XXII. The chief contents of this Room is the collection of ivory objects to which are added manufactures in horn, amber &c. *D.* Draught-board of box-wood. This splendid piece, which dates from 1587, bears the inscription: Hans Hels zv Kayfbairen. *G.* Cabinet for a collection of coins, with intarsia of variously coloured woods. — Objects placed along the window-wall: 3 and 5. Em-

peror Leopold I, and his third wife Eleonora Magdalena Theresa, in mother-of-pearl inlaid on slate. 11. The Holy Family with two angels. Relief in Kehlheim stone by Hans Daucher of Augsburg. — Glass-case I: Contains only objects made of amber in the 17. and beginning of the 18. century. — Glass-case II: Beginning of the collection of ivory objects, viz: Reliefs, crucifixes and small articles turned on the lathe. 1. Large crucifix, at the foot of the wooden cross Mary, John and Magdalen kneeling. 21. Large crucifix, also the pedestal and cross are of ivory. Augsburg work, 17. century. 34. The martyrdom of St. Sebastian, large tableau with many figures carved in high-relief and mounted on velvet. — Glass-case III: Continuation of the ivory sculptures in the two wings of the Case; the middle contains vessels made of rhinoceros-horn, antlers &c., ostrich eggs &c. 23. Gaming-board for chess, draughts and backgammon, incrustated with marqueterie of white and green ivory. 34. Wall-trophy of buck and chamois horns. 96. Tableau in very high relief, figures carved, partly plastic. Adoration of the infant Christ by the three Kings. — Glass-case IV: Figures carved in wood, intarsia, and other pieces of wood-carving. 1. Gaming-board with intarsia-decoration, of various woods, ivory, mother-of-pearl and ebony. 4. Musical-board, intarsia, inlaid with zink, and reliefs carved by the Tyrolese Hans Repfl 1575. 15. Square box with lid, with the arms of Archduke Ferdinand of Tyrol in pastework, with the medallion-portraits of Max I. and Ferdinand I, 1583. 24. Cabinet, with ornamental intarsia, one half of the box containing bellows with regal and key-board, the other half a small spinet with key-board, inscribed: Antonius Meidling, Augustanus Fecit, Anno dom. 1587 Mensae Decembry. 27, 29 and 31. Reliefs in cedar-wood, by Alexander Collin. — Glass-case V: Musical instruments: 10. Herald's trumpet of silver, by Michael Nagel. 11. Herald's trumpet of silver, by Antonio Schnitzer. 21. Five brass wind-instruments in the shape of dragons. 33. Zither of six choirs in rosewood, the sound-hole carved in open-work, painted and gilt. The fore part is formed by the lovely half-size picture of Lucretia destroying herself. Hieronymus Brixiensis 1574. 41. Hunting-horn cut out of an elephant's tusk, faceted. The engraved inscription is of later date and seems suspicious;

it says that Landgrave Albert III, the Wealthy, of Habsburg, died 1199, made a donation of this Horn filled with relics. A later addition to this inscription testifies that this was done in 1199, i. e. the year of the donor's death. This Albert, great-grandfather of Rudolph I, is said to have bestowed the Horn upon the Benedictine Abbey of Muri in Switzerland. -- Glass-case VI: The miscellaneous contents of this case consist partly of the so-called hand-stones, partly of various objects of different materials, such as shells, mother-of-pearl shells, tortoise-shell, &c. 8. Stand with six cups carved out of shells, was used for serving up iced fruits. 18. Toilet-case of Archduke Ferdinand of Tyrol. 25 and 31. Basin, ewer and candlestick, formed of shells mounted in silver gilt. 41. A mine with stamping-mill, smelting-houses &c. The latin inscription refers to the visit of the subsequent emperor Joseph II, on June 9, 1751 in the mines of Kremnitz. 58. Large piece on a high, very richly decorated base of gilt silver enamelled. The mine with enamel-figures and massive silver wires, a castle on the top, is in the German renaissance style. — Desk VII contains smaller-sized reliefs in ivory. 16. Tableau of ebony with inlaid panels of ivory. — Desk VIII: One half of this Desk contains wood-carvings of small size, especially micro-technical works, forming the continuation of Wall-case V. 4. Devotional nut of box-wood. 8 and 9. Portraits of the miniature-painter Giulio Clovio and his wife, on parchment. 1528. 12. Devotional nut of box-wood. 34. Twenty-four oval portrait-medallions of Roman emperors and empresses. 71. Fan of ivory, style of Louis XVI. — Glass-case IX: The contents of this case form the transition from the small plastics in wood, ivory &c. displayed in this room, to the large plastics in the room nextfollowing. 2 Group of white marble: Soldier in the garb of the Thirty-years' War, driving a nude female (Germania?) before him with his sword. German work, about 1540. 23. Figure of Cleopatra with serpent, of Carrara marble. 24. Relief pale rose-coloured marble, the Judgment of Paris, marked B. G. 1538. 32. Relief in Kehlheim stone, the Judgment of Paris, by Hans Daucher of Augsburg. 34. Relief in Kehlheim stone, Charity, by Peter Flötner of Nuremberg. 53. Relief in Kehlheim stone, the Annunciation of the Virgin, with the monogram of Hans Daucher of

Nuremberg. 66. Reduction of the Venus of Medici. Glass-case X: 4. Statuette of Hercules. 15. Ebony cabinet with folding-doors. In the middle of the cabinet, in an arched niche is the figure of Death carved in Kehlheim stone. — Glass-case XI: This case unites magnificent vessels of ivory, carved and decorated with figures. 1. Large jug with lid, the Rape of the Sabines. 4. Large oval dish with enamel insertions in relief, silver. 7. High jug with lid and handle, bacchantes and maenades in high relief on the body of the vessel. 12. Oval dish of ivory, the bottom with hart's horn. 17. Oval ivory dish, the back with hart's horn. 29. Ivory dish lined with hart's horn, of unusual size. 38. Jug with lid and handle, not mounted. 55. High goblet (Silenus and maenads, bacchantes). 57 and 58. Two high unmounted goblets with lids. — Glass-case XII: Figures sculptured in ivory. 2. Group of sea-gods and animals. 6. Group, Apollo and the metamorphosis of Daphne, 17. century. 17. Elephant's tusk, the lower part in the natural state, the point carved in the figure of Pomona. 31 Large centre-piece on a pedestal of ebony, with numerous allegorical figures representing the victory over the Turks and rebels by Leopold I. and his son Joseph. 44. The victory of Archangel Michael over Satan, by John Schneck (1724 to 1784). — On the steps on the side of the case facing the windows are placed (52—70) a number of small but very pretty works in ivory, some with graceful mountings in gold, enamel and precious stones, after the manner of J. M. Dinglinger of Dresden. 72. Venus verticordia, after an antique. 114. Cybele, with interesting traces of painting. 116—118. Three equestrian pictures by Mathias Steinle: Emperor Leopold I. Archduke Joseph, Archduke Charles. — Glass-case XIII: Vessels and other productions of the turner's art in ivory. 7. High goblet with lid, turned with rosettes. On the top a sprig of bell-flowers. 52. Goblet with lid, with wings on the nodus, the lid surmounted by a castle in German renaissance style under a graceful architectural canopy of tracery. 62. Large centre-piece, consisting of two goblets placed one upon the other. 85. Junk, very exactly executed, Chinese Work. 110. Galley of the 17. century with two rows of oarsmen. 116. Large egg-shaped vessel, fine tracery in ivory. 112. Small shrine, veneered with ivory, painted on the inside.

Room XXIII. The chief contents of this room are the mediaeval and renaissance manuscripts out of the former library of the castle of Ambras, the majority of which are displayed in the large case in the middle and in the two wall-cases. The third wall-case chiefly contains textile fabrics, tissues, embroideries, articles of clothing, domestic utensils, implements used in every-day life, and toys for children. Objects exhibited on the walls and standing by themselves, 2, 3, 5, 26 and 27. Five large parchment tableaux: Genealogical tree of the Imperial House, extending back to the beginning of the 16. century, 12. Casket of wood, covered with silk embroidered with glass beads, Spanish, 29. Water-colour painting on parchment, the Habsburg peacock, Glass-case I: 4. MS. on parchment, the Epos of the holy Margrave William of Orange, by Wolfram von Eschenbach, 22 and 26. Parchment MSS., Gradual in two volumes, 27. Parchment MS., the „Weltchronik“ (Chronicle of the World) by Rudolf von Ems, in German rhymes, 35. Parchment MS., the „Ambraser Heldenbuch“ (Book of Heroes), 40. Freidal, Tournament-book of Emp. Max I, 47. Albrecht Dürer's „Art-book“ (1471—1528), containing numerous engravings and woodcuts by his own hand, 52 and 70. Parchment MS., musical Missals. — Glass-case II: 1. Survey of general historical events, ending with Frederick III, 7. Illustrations on paper, of horse-bits &c, 8—10. Several works of Albrecht Dürer and Hans Burgmair. — Glass-case III: 2. Paper roll representing a festive procession, probably at the Court of Innsbruck under Archduke Ferdinand of Tyrol, 4. Roll of paper representing festivity on the occasion of the investiture of Emperor Rudolph II with the Order of the Golden Fleece by Archduke Ferdinand of Tyrol at Prague, 7 and 9. Tinted pen-and-ink drawings on paper, views of the Castle of Ambras and the Martinswand in the Valley of the Inn. — Glass-case IV: 7. Hood for muffling the face, being part of a masque, 13, 14, 15, 17, 18, 19 and 20. Boots and shoes of Russian and other leather, 21. Bonnet of a foot-soldier, of red satin, 37. Antependium, exact copy of the painting, the Crucifixion, by Jacopo Robusti, called Tintoretto. By the daughters of the artist, 48. Mitre partially decorated with humming-birds, Mexican-Spanish work.

Room XXIV. Objects exhibited on the walls and standing by themselves. This Room, as well as the adjoining Room XXIVa, is devoted to large and small works of plastic art in marble and bronze: 1. Bronze bust of Empress Eleonora of Portugal. 6. Marble bust of Alphonse V, King of Aragon and Naples. 7. Bronze bust of the philanthropist and physician Girolamo Fracastoro of Verona. 15. High-relief in bronze, Venus at the forge of Vulcan. With the monogram of George Raphael Donner. 22. Relief, Christ and the Samaritan at the well, in white marble, by George Raphael Donner. 24. Bellerophon slaying the Chimera, by J. Schaller. 31. Over-life-size group in Carrara marble, Venus placing the branch of peace upon the breast of the war-god, by Leopold Kissling. 39. Relief in bronze, by Adrian de Fries, referring to the taking of Raab by the Christians in 1597, the Battle of Sissek, and other victories of the imperial arms in Hungary under Rudolph II. 43. Bust Carrara marble: Marie Antoinette, Queen of France, by J. B. Lemoyne. 44. Relief in bronze, by George Raphael Donner: The Judgment of Paris. 51. Head, cast in bronze: Emperor Maximilian I, German work. 54. Group in Carrara marble in life-size: Mary with the slumbering Infant and the little John, by Benedetto Cacciatori. 56. Bronze bust of Emperor Rudolph II (born 1552, died 1612). 61. Bronze bust of Queen Maria of Hungary, sister to Charles V, by Jacob Dubroeneq. 62. Figure in Carrara marble: The prodigal Son, by Abondio Sangiorgio. 66. Large cup, in bronze. This cup stands upon a triangular altar-shaped pedestal of Carrara marble. The artist of the latter is Giuseppe Ceracchi. 67. Statue in Carrara marble, life-size: Iris, as goddess of the rainbow, by Gaëtano Monti. 68. Half-size figure of Emperor Charles V, in bronze, by Leone Leoni. — Glass-case I: 87. Bellerophon subduing Pegasus, modelled by Bertholdo, pupil of Donatello. 116. Group of St. George and Dragon. — Glass-case II: 7. Hermaphrodite. 10. Dog scratching itself, by Peter Vischer. 61. Venus standing, half draped. 102. Hercules strangling Antaeus. 105. Nessus ravishing Dejanira, by Giovanni da Bologna. — Glass-case III: 13. Figure of penitent Magdalen, cast in lead, inscribed: J. Hagenauer inv. et fecit 1759. 17. Pietà, cast in lead, the fainting Madonna supported by St. John, inscribed: J. Hagenauer inv. et fecit

1759. 23—25. 28. 31—34. 62. Oriental bronze vessels, cups, pots, coal-pans, warming-balls. 51. Group in lead: Prometheus in chains, devoured by the eagle of Jupiter, by J. Hagenauer 1759. 71. Hercules strangling Antaeus. 73 and 75. Nessus ravishing Dejanira. — Glass-case IV: 23. Venus entering the bath, inscribed Joannes Bologna Belga. 41. Venus Urania, gilt bronze by Giov. da Bologna. 48. Mercury with the caduceus. — Glass-case V: 1. Neptune standing on a sea-monster. 2, 5. 9. 22. 26 and 27. Crabs and sea-spiders, cast from nature. 4. 12. 16. 23. 24. 38. 40. 42. 44. 46. 50. 52. 56. 58. 60 and 61 Lamps of the type of the antique Roman and Grecian. 37 and 45. Pair of candlesticks on three feet formed by Sirens. 62. Door of a tabernacle. 65. Bell of gilt bronze, chased, German work, said to have been used for magic purposes by Emp. Rudolph II. 68. Doorpull. Lucretia destroying herself. 69. Knockers. Neptune between two sea-horses. 73. Three-sided stand, used with the silver gothic cross exhibited in Room XVII among the objects standing by themselves Nr. 28.

Room XXIVa. Objects by themselves. 2. Bronze group: Hercules lifting Dejanira from the back of the vanquished centaur Nessus. 14. Bronze bust. Ariadne. 37. Bust in Carrara marble. Madonna, inscribed: P. Condray. F. Roma. 1748. 51. Group in bronze. Roman ravishing a Sabine girl. 53. Statue in Carrara marble. Cupid drawing an arrow from his quiver, by John Schaller, Vienna. — Table I: Collection of Italian and German plaques, as well as other small reliefs in bronze. 11. The serpent of Mosès. 12. Relief in gilt bronze, a nude female in a boat she is rowing. 13. Plaque, antique scene at an altar by Andrea Briosco, styled il Riccio. 24. Plaque, David and Goliath, by Moderni. 28. Bronze relief. Sepulture of Christ, the sarcophagus shows the battle of the Greeks and Amazons, by Donato Betto Bardi, styled Donatello. 35. Erasmus of Rotterdam. 39. Philip Melancthon. 40. Emperor Ferdinand I. 49. Emperor Charles V. 51. Dr. Martin Luther. 53. Empress Anna. 59. Albrecht Dürer. 60. Willibald Pirckheimer, humanist. 92. Relief in bronze, Battle of Odysseus with the beggar Iros, by Averlino Filarete.

Collection of Armoury. (Rooms XXV—XXXVI).

Room XXV. *Arms of the Middle Ages down to the time of King Maximilian I.* Glass-case I. opposite the

wall: 12. So-called Norman helmet, from the end of the XI. or beginning of the XII. century. 40. Jousting lance of Döring von Eptingen who fell in the battle of Sempach. 41. Equestrian armour (Gothic style) of Archduke Sigismund of Tyrol (1427—1496). 43. Equestrian armour (Gothic style) of Emperor Maximilian I. 45. Equestrian armour (Gothic style) of Archduke Sigismund of Tyrol. 66. Philip I, the Fair, king of Castile. 71. George Castriota, Prince of Albania, helmet surmounted by a goat's head embossed and gilt. 86. Cavalry sword of Emperor Maximilian I.

Room XXVI. *Reign of Emperor Maximilian I.* 141. Otto Henry, Count Palatine on the Rhine. Complete suit of fluted field-armour with etched lines. 142. Eitel Friedrich, Count of Zollern. Complete suit of bright armour, partly fluted, the grooves tempered blue, decorated with gold-enamel. 146. Mathias Lang of Wellenburg, Archbishop of Salzburg. 175. Andreas Count von Sonnenberg. Complete suit of bright jousting-armour. 178. Charles, Duke of Bourbon, helmet and targe. 183. Sword with sheath of gilt silver.

Room XXXII. *Reign of Charles V.* 198. Ruprecht of the Palatinate. 206. William of Roggendorf. Field-captain. 243. Fernando Alvarez, Duke of Alba. Half suit of armour, bright. 253. Emperor Charles V. 278. Emp. Maximilian I, sword. 289. Nicholas Count Zrinyi, Ban of Croatia. 292 and 295. Emp. Ferdinand I, suit of armour. 330. Francesco Maria de Rovere-Montefeltre, Duke of Urbino, morion and brigandine. 345. George Castriota, styled Skanderbeg, sword with Turkish mounting and sheath. 351. German morion of Emp. Charles V, iron embossed, ornamented with fillets in gold-tausia, and studded with small gold lions' heads. 379. Emp. Charles V, gala sword, the hilt is cut out in gold, richly enamelled.

Room XXVIII. *Reign of Archduke Ferdinand of Tyrol.* 398. Stefan Báthory, Prince of Transsylvania. Complete suit of armour. 403. Giovanni Bona, life-guardsman of Archduke Ferdinand of Tyrol. 407. Archduke Ferdinand of Tyrol. Complete suit of armour, 1547. 417. Archduke Ferdinand of Tyrol. Half suit of gala armour. — In the Glass-case. 475. Archduke Ferdinand of Tyrol. The so-called Milanese armour, by the Milanese embosser Giovanni Battista Serabaglio. 1560.

Room XXIX. *Reign of Emperor Maximilian II.* 483. Armour of Archduke Ferdinand of Tyrol. 490. Emperor Maximilian II. suit of armour. 529 and 530. Two consecrated swords and hats. 643. Morion and targe.

Room XXX. *Reign of Emperor Maximilian II.* 572. Don Juan d'Austria. Italian gala armour. 627. Emp. Ferdinand II. baton of turned ivory. In the Case: 635. Alessandro Farnese. Duke of Parma. gala armour.

Room XXXI. *Collection of sporting weapons and implements &c.* In addition to sporting and archery gear, chiefly of an early date, this Room contains a synoptically arranged collection of sporting and target guns which, though less interesting from the artistic standpoint, are highly important with regard to the development of fire-arms from the end of the XVI. to the beginning of the XIX. century.

Room XXXII. *Reign of Emperor Rudolph II.* 702. Archduke Albrecht VII. complete armour. 706. Emperor Rudolph II. gala armour, executed by Christoph Schwarz of Ingolstadt. died 1594. 730. Small cavalry musket with brass barrel and lock. One of the oldest-dated fire-lock guns.

Room XXXIV. *The modern period.* 809. 810. Musket with a pair of pistols of inconceivably beautiful cut iron-work with the portrait of Duke Charles Leopold V of Lorraine. 811. 812. Musket and pair of pistols of admirable cut iron-work with the Portrait of Margrave Ludwig William of Baden. 837. Charles Alexander Duke of Lorraine. marshal's staff. 846. Emperor Mathias. gala-armour.

Room XXXVI. *Collection of weapons and implements for the tournament.* 897. Gasparo Fracasso. Italian jousting gear. Milauese workshop of the Missaglia. About 1480. 902. Jousting sack of unbleached linen filled with straw. Unique in its kind. 917. Claude de Vaudrey. Counsellor and Chamberlain of Duke Charles the Bold of Burgundy. 948. Armour for the German combat on foot. 1550. by Mathias Frauenpreis 951. Bucket-shaped helmet with crest. 955. Cover for the shoulders with the embroidered monogram of Philipine Welser: P. H. 996. Archduke Ferdinand of Tyrol. Racing gear. 998. Francis I. king of France. Single odd pieces of armour.

Room XXXIII. *Collection of sporting-arms and sporting-gear.* 1. Hunting-crossbow with gilt steel box. 3—6.

Four crossbows with gilt steel bows and varnished shafts, of Emperor Maximilian I. 18. Emperor Maximilian I, Hunting-sword. 48. Archduke Charles of Styria. Rifle richly inlaid with ivory. 63. Archduke Leopold V, Count of Tyrol. Rifle. 113. 114. Two powder-flasks of ivory, by the Imp. Court bone carver John Caspar Schlenckh (died 1673), made 1665 for the court. 126. Emp. Charles VI, two muskets with fine Damascene barrels, cut and gilt. 155. Large collection of hunting knives. The handles of ivory. 157. 158. Rifle with wheel-lock and powder-flask, by David Attemstetter of Augsburg (died 1617).

Room XXXIV. *Modern times*: 809. 810. Rifle with one pair of pistols of eminently beautiful cut-iron work with portrait of Duke Charles Leopold V of Lorraine. 811. 112. Rifle and one pair of pistols of exquisite cut-iron work with portrait of Margrave Ludwig Wilhelm of Baden. 837. Charles Alexander Duke of Lorraine, marshal's staff. 816. Emp. Mathias, gala armour.

Room XXXV. *Collection of oriental arms and equipments*. 1—22. A collection of bow-and-arrow quivers of the XVI. century. 82. Mohamed Ben Kaitbai, Sultan of the Mamelukes, battle-axe. 94—106. Turkish field-equipment; in the old inventories of Ambras styled „the Turkish armament, presented by Sir Lazarus Schwendi to his Highness Archduke Ferdinand, for horse and man.“ 153. Montezuma II, Ynka of Mexico. Battle-axe of syenit. 154. Inside lining of a Moorish adarga with fine embroidery on leather and Arabic inscriptions.

Room XXXVI. *Collection of tournament arms and gear*. 897. Gasparo Fracasso, Italian tilting gear, from the workshop of the Missaglia at Milan. 902. Emp. Maximilian I. German tilting gear. 910. Tilting sack of unbleached linen, filled with straw. This object is unique. 917. Claude de Vandrey, counsellor and chamberlain of Duke Charles the Bold of Burgundy. 948. Armour for the German tournaments on foot. Workshop of the brothers Merate at Arbois in Burgundy. 950. Emp. Maximilian II. Armour for the German tournaments on foot. 1550 by Matthäus Frauenpreiss. 951. Helmet with plume. 955. Cover with embroidered monogram of Philippine Welser: P. H. 996. Archduke Ferdinand of Tyrol, racing gear. 998. Francis I, king of France. Odd pieces of armour.

Picture Gallery.

Old Schools.

I. Italian, Spanish and French Schools.

Room I. (Sky-light.) 16. Giorgio Barbarelli: The three Eastern sages. — 17. Piombo: Portrait of Cardinal Pucci. — 21. Perugino: Madonna and Child and four Saints. 29. Raphael: Madonna al Verde. — 41. Bartolommeo: The Presentation in the Temple. 59. Correggio: Ganymede. — 62. Parmigianino: Cupid, the bow-carver. — 63. Correggio: Saint Sebastian. — 64. Correggio: Jupiter and Io. — Cabinet I (side light). — 81. Mantegna: St. Sebastian.

Room II. 136. Palma Vecchio: Lucretia. — 137. Palma: Portrait of a beautiful young girl. — 139. Palma: The Visitation of the Virgin. — 140. Palma: Madonna and Child. — 161. Titian: The woman taken in adultery. — 163. Titian: Isabella d'Este. — 166. Titian: Mary with the Child and Saints Jerome, Stephen and George. — 169. Titian: Diana and Callisto. — 173. Titian: Allegory. — 174. Titian: Danaë. — 176. Mary with the Child (Gipsy Madonna). — 178. Titian: Ecce Homo. — 180. Titian: The Holy Family. — 187. Titian: Allegory. — 191. Titian: Portrait of the Elector Prince John Frederick of Saxony. — 193. Bonifazio: Mary with the Child. — 197. Titian: The girl in the fur. — 214. Lotto: Mary with the Child worshipped by saints. — 215. Lotto: Man holding a paw in his hand. — 218. Moretto: St. Justina. — 236. J. Tintoretto: Sebastiano Veniero. — 248. Bordone: A young woman. — Cabinet IV. 366. Allori Christofano: Judith with the head of Holophernes.

Room III. Zelotti: Judith. — 396. Paolo Veronese: Christ before the house of Jairus. — 446. Tiepolo: St. Catherine of Siena. — 454—466. Canaletto: Vienna, seen from the Belvedere, Ruins of Athens, The Lobkowitzplatz in Vienna, The Imperial summer-residence Schönbrunn (courtyard and garden), The Freyung in Vienna, The Schotten-Church in Vienna, The Dominican-Church in Vienna, The University-place in Vienna, The Imperial summer-residence, courtyard (3 views), The „neuer Markt“ in Vienna.

Room IV. Carracci: St. François of Assisi. — 475. Carracci: Christ and the Samaritan at the well. — 491. Giordano: The Fall of the Angels. — 496. Michelangelo

1.19

32x
61x
39x+

67x

128x+

167x+

174x
122x+
207+

233+

da Caravaggio: The Madonna with the Rosary. — 548. Reni: Christ with the crown of thorns. — 551. Reni: The Baptism of Christ. — Cabinet V. 572. Clouet: Portrait of Charles IX of France. — 585. Dughet: The Tomb of Cecilia Metella. — Cabinet VI. 603. Mazo: The artist's family. — 606. Carrenno: Portrait of King Charles II of Spain. — 611. Velasquez: Portrait of the Infant Prospero. — 612. Velasquez: Portrait of Philip IV. of Spain. — 613. Velasquez: A lad laughing. — 614. (Velasquez?) John the Baptist as a child. — 615. Velasquez: Portrait of the Infanta Margaretha Theresa.

II. Dutch Schools.

Cabinet XVIII (side light). 626. Gerard David: Triptych. The Archangel Michael hurls the fallen angels into Hell. Left wing, inside: St. Jerome; outside: the Founder. Right wing, inside: St. Antony of Padua; outside: the wife of the Founder with her little son. — 627 a. Gerard David: Birth of Christ. — 629. Hugo van der Goes: Mourning over Christ's body. — 630. Hugo van der Goes: St. Geneviève. — 631. Hugo van der Goes: The Fall of Man. — 632. Rogier van der Weyden: Madonna and Child. — 634. Rogier van der Weyden: Triptych. Christ on the Cross and the Founders kneeling. On the right wing: St. Veronica: on the left: St. Magdalen. — 635—638. Hans Memling: Triptych. The panels, which are now by themselves, contain: 635. The middle picture: Madonna and Child: 636. The inner sides of the two wings: Saints John the Evangelist and the Baptist: 637. Eve: 638. Adam (the outer sides of the wings). — 644. Geertgen van Haarlem: Julianus Apostata causes the bones of St. John the Baptist to be burnt. — 645. Geertgen van Haarlem: Descent from the Cross. — 650. In the style of Jerome Bosch: Vision of St. Antonius. — 651. Jerome Bosch: Triptych, middle picture: St. Jerome at prayers; to the left: St. Antony; to the right: St. Aegydinus. — 653. Jerome Bosch: Triptych with the martyrdom of St. Julia — 664. Joachim Patinir: Landscape with Flight into Egypt. — 665. Joachim Patinir: Landscape with the martyrdom of St. Catherine. — 666. Joachim Patinir: Baptism of Christ. — 670. Hendrick Bles: The Pilgrimage to Emaus. — 680. Lucas Gassel: Landscape with Juda and Thamar.

Room XV (sky-light). 699. Jan van Hemessen: The calling of Matthew to the place of a disciple. — 701. Jan van Hemessen: Repetition of the foregoing picture. — 702. Jan van Hemessen: St. William. — 703. Pieter Aertsens: Love scene. — 706. Joachim Beuckelaer: The Poulterer. — 708. Peter Brueghel the Elder: Children at play. — 709. Peter Brueghel the Elder: Autumnal landscape. — 710. Peter Brueghel the Elder: Murdering the children at Bethlehem. — 711. Peter Brueghel the Elder: Spring landscape. — 712. Peter Brueghel the Elder: The Crucifixion. — 713. Peter Brueghel the Elder: Winter landscape. — 714. Peter Brueghel the Elder: The Fall of Saul. — 715. Peter Brueghel the Elder: Building of the Tower of Babylon. — 740. Frederik van Valkenborch: Church festival. — 743—753. Merten van Valkenborch: A cycle of eleven pictures of the months, with biblical scenes.

Cabinet XVII (Side light). 765. Barend van Orley: Middle picture of an altar with wings, with the legend of Saints Matthew and Thomas. — 768. Crispiaen van den Broeck, after B. van Orley: The Adoration of the Kings. — 776. Frans Francken I: Croesus showing his treasures to Solomon. — 779. Frans Francken I: The Witches' Sabbath. — 829. Peter Paul Rubens: Portrait of his second wife, Helene Fourment.

Room XIV (Sky-light). P. P. Rubens: Festival of Venns. — 850. Rubens: St. Ambrosius forbidding the Emperor Theodosius the Great to enter the church at Milan. — 857. Rubens: The four quarters of the globe, represented by the rivers Marañon, Nile, Danube and Ganges. — 860. Rubens: St. Francis Xavier preaching in India and performing miracles. — 861. Rubens: Assumption of the Virgin. — 262. Rubens: Original sketch of the great altar-piece of St. Ignatius of Loyola. — 864. Rubens: The dead Redeemer mourned by Mary and John. — 871. Rubens: The holy Family under an apple-tree.

Cabinet XVI (side light). 904. Jan Brueghel the Elder: A nosegay. — 908. Jan Brueghel the Elder: The three holy Kings. — 921. Roeland Savery: Orpheus in the Nether World.

Cabinet XV (side light). 964. Hans Jordaens the Younger: A cabinet of art.

Cabinet XIV (side light). 1010. Antony Gheringh: Interior of the Jesuit Church at Antwerp.

Room XIII (Sky-light). 1028. Antony Van Dyck: Portrait of Countess Amelia Solms, Princess of Orange. — 1029. Van Dyck: Portrait of an old woman. — 1034. Van Dyck: Portrait of Count Henry Vandenburgh. — 1037. Van Dyck: Portrait of a man. — 1038. Van Dyck: Portrait of Prince Charles Louis of the Palatinate. — 1039. Van Dyck: The blissful Herman Joseph kneeling before Mary. — 1042. Van Dyck: Samson and Dalila. — 1046. Van Dyck: Portrait of Francesco de Moncada. — 1017. Van Dyck: The holy Family. — 1080. Frans Snyders: Boar attacked by dogs. — 1082. Frans Snyders: A Fish market. — 1089. Jasper de Grayer: Pietà. — 1093. Sir Peter Lely: Portrait of a young lady.

Room XII. (Sky-light). 1152. David Teniers the Younger: Peasants with a dog. — 1153. David Teniers the Y.: The old man and the kitchen maid. — 1156. David Teniers the Y.: Peasants dancing. — 1158. David Teniers the Y.: Bird shooting at Brussels. — 1162. David Teniers the Y.: The village festival. — 1164. David Teniers the Y.: Man reading newspaper. — 1165. David Teniers the Y.: Scene at an inn.

Room XI (Sky-light). 1210. Philip de Champaigne: The dying mother. — 1222. Jan Weenix: Dead hare.

Cabinet XIII (side light). 1268. Rembrandt van Rijn: Portrait of himself. — 1269. Rembrandt: A lad singing. — Rembrandt: St. Paul, the Apostle. — 1271. Rembrandt: Portrait of a man. — 1272. Rembrandt: Portrait of a woman. — 1273. Rembrandt: The artist's mother. 1274. Rembrandt: Portrait of himself. — 1302. Adrian van Ostade: The dentist.

Cabinet XII (side light). 1303. J. A. Duck: Plundering. — 1304. Jan Steen: Village wedding. — 1337. Jacob van Ruysdael: A large forest. — 1348. Philips Wouwer-
mann: Riding-school and horse-pond. — 1349. Philips Wou-
vermann: Attacked by robbers.

Cabinet XI (side light). 1352. Wouwermann: Land-
scape, an approaching storm. — 1364. Gottfried Schalcken:
Old man reading. — 1376. Gerard Don: Old woman at
window. — 1377. Gerard Don: The physician. — 1380.
Frans van Mieris: Portrait of a man.

III. The German Masters of the XIV., XV. and XV. centuries.

Room IX (Sky-light). 1423. Hans Baldung Grien: Vanity. — * 1442. Albrecht Dürer: Madonna. + * 1443. Dürer: Emp. Maximilian I. — 1444. Dürer: Portrait of a man. — ✓ * 1445. Dürer: The adoration of the Holy Trinity. — 1446. Dürer: Sapor II. King of Persia has 10,000 Christians tortured. — 1462. Lucas Cranach the Elder: Paradise. — 1479. Hans Holbein the Younger: Portrait of a man. — * 1480. Hans Holbein the Y.: Portrait of John Chambers, physician of Henry VIII. — * 1481. Hans Holbein the Y.: Portrait of Jane Seymour, Queen of England. — 1482. Holbein the Y.: Portrait of a man. — 1483. Holbein the Y.: Portrait of a woman. 1485

Room X (Sky-light). 1550. Carl Loth: Jupiter and Mercury with Philemon and Baucis. — 1551. Carl Loth: Jacob blessing the sons of Joseph. — 1552. Max Handel: Portrait of an old man. — 1553. Max Handel: Portrait of a man. — 1582. Balthasar Denner: An old woman. — 1583. Denner: An old man.

Paintings of Modern Masters.

Room VII (Sky-light). 1. Friedrich H. Füger, 1751 to 1818: Allegory of the blessings of peace. — 2. Füger: Hector taking leave of Andromache. — 3. Füger: John the Baptist. — Füger: St. Magdalen. — 5. Füger: Adam and Eve mourning over the body of Abel. — 8. Andreas C. Lens, 1739—1822: Zeus hushed to sleep by Hera on Mount Ida. — 9. Jaques L. David, 1748—1825: Napoleon, crossing the St. Bernhard. — 13. Joseph Abel, 1764—1818: Klopstock is led by the hand of Religion into Elysium and into the midst of the most famous poets of all ages. — 15. Carl P. Goebel, 1793—1823: Jacob blessing the sons of Joseph. — 38. Rudolph Alt, born 1812: View of the Strada nuova, looking towards the Giardini pubblici in Venice. — 39. Alt: View of the Cathedral of St. Stephen in Vienna. — 52. Johann Ev. Scheller von Leonardshoff, 1795—1822: St. Cecilia. — 55. Franz Eybl, 1806—1880: Old woman coming from church. — * 58. Johann P. Krafft, 1780—1856: A soldier of the militia taking leave of his family. * 59. Krafft: The return of the militia-man after

the war of liberation. — 88. Friedrich Ritter von Amerling, 1803—1887: The little Fisherman.

Room VI (Sky-light). 134. Josef Danhauser, 1805 to 1845: The reveller. — 135. Danhauser: The convent soup. — 136. Danhauser: Opening the testament. — 137. Danhauser: Comic scene in a painter's studio. — 138. Danhauser: The scholar's room. — 140. Josef Kriehuber, 1801 to 1876: Banks of the Danube in the Prater near Vienna. — 148. Georg F. Waldmüller, 1793—1865: Portrait of himself. — 150. Waldmüller: Portrait of Frau Rosine Wiser. — 151. Waldmüller: Scene in the Wiener Wald. — 152. Waldmüller: Two Tyrolese sharp-shooters. — 153. Waldmüller: Christmas-Eve in a peasant's cottage. — 154. Josef Ritter von Führrich, 1800—1876: Jehova writing the Ten Commandments on Moses' tables. — 160. Friedrich Gauer-
mann, 1807—1862: The forge. — 161. Gauer-
mann: Resting in the field. — 162. Gauer-
mann: The ploughman. — 176. Jan Matejko, 1838 - 1893: The Reichstag at Warsaw in 1773. — 189. Josef Selleny, 1824—1875: Deserted cemetery. — 190. Selleny: Mountain landscape.

Cabinet IX (side light). 218—262. Carl Ritter von Blaas, 1815—1894: 45 sketches for the frescoes painted by the artist in the Imp. Arsenal of Vienna. — 272. Franz von Pausinger, born 1839: Forest. — 276. Adolf Obermüllner, born 1833: Scene on the Goldberg glacier of Rauris. — 282. Eduard Kurzbaumer, 1840—1879: The fugitives overtaken. — 285. Carl Karger, born 1848: At the railway station. — 286. Fritz A. von Kaulbach, born 1850: Lady playing the lute. — 287. Vilma Parlaghi, born 1865: Portrait of the Austrian poet, Edward von Bauernfeld. — 289. August Schäffer, born 1833: Coming from the Great Exhibition in Vienna, 1873. — 290. Julius Ritter von Payer, born 1842: Never to return! — 293. Franz Defregger, born 1835: Convocation of the last reserves for the Tyrol. — 294. Defregger: The zither-player. — 296. Jacob E. Schindler, 1842—1892: On the coast of Dalmatia. — 299. Wilhelm von Lindenschmit, 1829—1895: Murder of William of Orange at Delft. 10. July 1584. — 303. Heinrich von Angeli, born 1840: Early love. — 305. August Ritter von Pettenkofen, 1821—1889: The rendez-vous. — 307. Sigmund l'Allemand, born 1850: The Austrian Field-Marshal Gideon Ernest Baron Loudon. — 310. Albert Zimmermann, 1809

to 1888: Storm in the mountains. — 313. Leopold Carl Müller, 1834—1892: The last day's toil. ~~319~~ 320. Hans Makart, 1840—1884: Julia Capulet. 321. Makart: Large decorative bouquet of flowers. — 322. Makart: The triumph of Ariadne. — 325. Eugen Felix, born 1837: The first friend. — 326. Habs Canon (Johann von Strasschirpka), 1829 to 1885: The Loggia Johannis. — 327. Francesco Hayez, 1791—1882: The Doge Francesco Foscari sends his son into exile. ~~331~~ 341. Wenzel Brožík, born 1852: „Tu felix Austria nube.“

cat. 7

Collection of Water-colour Paintings and Drawings.

The water-colour paintings and drawings are exhibited on the second floor, in Rooms XXXV to XL, and XLI to XLVI; they occupy the principal front to the west, and partly also the north and south sides of the Museum. The collection consists almost entirely of works of modern art, excepting single objects in Room XLV, which belong partly to the last century or even to a yet earlier period. In addition to the paintings in water-colours and drawings below mentioned, the Rooms contain various works of plastic art, consisting in groups, figures, busts, reliefs by modern masters, as well as the artistically executed caskets and covers of the Crownprince Rudolph's Album, the water-colour paintings of the Vienna Exhibition of 1873, &c., to all of which are attached explanatory labels. The collection is numbered consecutively, beginning in Room XXXV on the 2d floor, from where they are continued regularly through all the rooms to XL, and in the department on the opposite side from XLI to XLVI.

Room XXXVI. *The Crownprince Rudolph's Album.*
99. August Schaeffer, born 1833: Scene in the Imp. game-preserve (Thiergarten) near Vienna. — 102. Sigmund Fallemant, born 1840: The late Crownprince Rudolph before H. M. the Emperor Francis Joseph I. at the Review of troops at Prague. — 107. Franz Russ, born 1844: The old Burg-theatre in Vienna. — 109. Hippolyt Lipinski, born 1847: Portion of the Church of St. Barbara at Cracow. — 123. Hugo Charlemont, born 1850: Bridal gifts. — 124. Ludwig Passini, born 1832: From Cortina. — 128. Franz Defregger, born 1835: The late Crownprince Rudolph and

his Bride in the peasant's cottage. — 130. E. Peithner von Lichtenfels, born 1833: Fruska Gora.

Room XXXVII. 143—232. Josef Selleny, 1824—1875: Studies from the voyage of the Austrian frigate „Novara“ round the earth, in the years 1857, 1858 and 1859, under the command of Commodore B. von Wüllersdorf-Urbair.

†† Room XXXVIII. 233—244. Franz Alt: Album of 12 views of Vienna in water-colours.

† Room XL. 264. Moriz von Schwind: The fair Melusina.

Room XLIV. 409—412. Hans Makart, 1840—1884: Sketches for the lunettes painted by him in the stair-case of the Museum of Art History.

Room XLV. 448. Leander Russ, 1809—1864: The founding of Vienna. To the left, on an eminence the victorious Romans are planting their badges of authority, while the aborigines run down to the river to cross the Danube with their families and possessions, partly in canoes, partly on horseback or swimming.

Museum, naturhistorisches, k. k. (The Imperial Court Museum of Natural-History). I. Burgring. In external appearance and dimensions as well as in architectural execution this Building is exactly analogous to its opposite neighbour, the Museum of Art History, it forms like the latter, a quadrangle 170 metres in length and 70 metres in breadth, the height being 27 metres, and is divided into four storeys. The building is surmounted by a cupola, the total height of which is 33 metres. The topmost adornment of this cupola is the colossal statue of the sun-god Helios, as a symbol of the vivifying element of Nature. The statue is by Johannes Benk.

On the parapet of the roof, all round the entire building, are placed 34 portrait statues, three metres in height, in memory of the men who have been pioneers of science from the ages of antiquity down to modern times; and to these are added 64 portrait-heads of celebrated naturalists of all times, above the windows of the second floor, their names being inscribed in golden characters upon red marble over the windows of the first floor. Great care has been bestowed upon the artistic decoration of the grand stair-case, the crowning ornament of which is a gigantic fresco painting on the ceiling, by Canon: „The circular

motion of life*. The excellently lighted rooms of the high-parterre and first floor, which are marked with running numbers I to XXXIX, are devoted to the collections of the Zoological Department. The paintings in oil, which adorn the walls of these rooms, generally refer to the objects exhibited, and serve as further illustrations of them. On the second floor, the rooms I. to LIV contain the collections of the Botanical Department.

Rooms I—V. Mineralogic-petrographical Department. The objects in this department form the oldest portion of the collections united in the Court Museum of Natural History, of which in 1747 Emp. Francis I. laid the foundation by the purchase of the collection of Baillon, which chiefly consisted of minerals. To this monarch's fondness for the pursuits of science is attributable the development and extension, unusually rapid for those times, of the mineralogical collection, which was accomplished by numerous purchases at high prices, and the fitting out of special expeditions. Also his successors, Empress Maria Theresa, Emperor Joseph II and Francis II, by their personal interest, in placing orders with mining works, in sending out expeditions and purchasing large collections, promoted the success and rapid extension of the Institute, while the Empress Maria Theresa, by depositing the meteorite fallen at Hraschina near Agram in the Imperial Treasury of Vienna, laid the foundation of the collection of meteorites, that has since obtained world-wide celebrity, with the help of which the renowned physicist and investigator of meteorites, Chladni, was enabled, at the beginning of our century, to publish his fundamental works on the meteoric nature of these bodies.

Amid the political complications at the beginning of our century, however, the personal interference of the Monarch began ever more and more to fall off, and from this time forward the history of the Collection has been decided by the energy and activity of each successive director.

During the fifty-years' epoch from 1806 to 1856 the Institute was directed by two men (C. F. Schreibers, 1806 to 1835, and Paul Partsch, 1836—1856) who impressed upon it the stamp of a scientific establishment of the highest order, for besides very extensive additions to

the collections in every department, comprising meteorites, minerals and stones, they formed an exceedingly complete library on the subject and furnished the Institute with all the instruments then in use.

Later on the collection of meteorites was largely increased through the exertions of W. von Haidinger, Director of the Imp. Geological Institute, who from 1858 till his death in 1870 gave it the benefit of his extensive relations with all the scientific men in his line.

In recent times the collection has attained dimensions, by means of donations and purchases, of a magnitude never before imagined. This manifested itself at the opening of the new Building in 1889 and again in the new placings and augmentations made in the course of this year (which are already taken into consideration in this Guide).

The objects exhibited are numbered consecutively in each of the Rooms I—V of the High-Parterre (as well as in all the other departments), the numbers beginning, according to circumstances, sometimes at the Cases in the middle, sometimes at those along the walls, and show in arithmetical order the way the visitor has to go for viewing the different collections in their proper order.

Room I. Cases in the middle, 1, 2, 4 and 5, contain a terminological collection for illustrating the technical terms and general properties of the minerals. Besides many other remarkable pieces, such as the Enklas-crystals (unit 3), emeralds (4), diamonds and calcit-twins (5), den-troitic silver (18), we may point out a series of specimens, in the fourth Case in the middle, exemplifying the different colours, which are perfectly unique as regards beauty and completeness.

Upon the third Case in the middle are placed, under glass bells, several eminently fine specimens of minerals: three pieces of amianthiform skolezite in the basalt of Mückenhan, some flos ferri from Eisenerz, a druse of transparent cubes, half a foot in length, of the rock-salt of Wieliczka, and a group of artificially prepared crystals of nickle-ammonium sulphate.

The Cases along the walls of this room contain a dynamic collection of minerals, beginning at the wall of egress, with an exceedingly rich collection of sinter formations, principally (in 6 units) of limespar, besides (in

3 units) those of numerous other minerals. The pieces in this Case are placed in their natural positions, the stalactitic formations (produced by droppings from above) hanging point downwards: the stalagmitic formations (produced by drops upon a certain spot below) standing with the point upwards. The units 104 to 106, at a height of about 40 centimetres from the base of the units, denote a water-level, all that is below this level is submerge (formed under water), all that is above it is formed above water. Worthy of notice are the sinter tubes (unit 101) which represent the beginning of the sinter formation, a broken stalagmite which continued to grow at right angle (103), several flat veils, and one rolled up (104 and 105), the snow-white Laurion stalactites (106), the gigantic stalactite of Aragonite (flos ferri) from New Mexico (107) &c.

Along by the windows is a beautiful stalactite of pyrites (white iron-pyrites 117), a treble stalagmite from Adelsberg (119), and a group of large quartz-blocks on a common pedestal (122), among which is a fine rock-crystal one metre in length from Madagascar, and a thick columnar smoky topaz from the wellknown crystal cave on the Tiefengletscher in Switzerland.

The entrance-wall exhibits specimens exemplifying the formation of minerals in druses and on gangs, mighty pieces chiefly from the silver and lead mines of Przibram, an uncommonly large ovum covered on the inside with zeolite-crystals (an almond-stone formation from Salesl in Bohemia (unit 135), &c.

The wall at the back contains on steps a collection of smaller pieces of pseudomorphoses, transformed minerals that have retained their original external form while the substance has undergone a chemical transformation. Above these steps along the wall are pieces exemplifying the mechanical and chemical process of alteration, 141 a large enhydros (water-stone), chalcedongecode filled up to $\frac{3}{4}$ with water, 144 and 145 globular formations by various processes, 151—158 large ores of pseudomorphoses.

Among the pictures in this room the most noticeable are the one in the middle by Brioschi, the diamond fields at the Cape (Griqualand West) and the picture by Bernatzik on the wall of egress, hydraulic gold-extraction in the Sierra Nevada, where the banks of auriferous rubble

are washed down by enormous jets of water under a water-pressure of 2—300 metres.

Room II: The five cases in the middle exhibit the beginning of the systematic collection of minerals in small specimens: chief among them the diamonds of Griqualand in the matrix (unit 1), silver from Kongsberg (7) Gold (11—14), the largest known crystal of Hungarian Hauerite (sulphuret of manganese) (32), variegated hematite (red-iron-ore) from the Island of Elba (94).

Along three walls are pieces illustrating the systematic collection, the wall of egress showing elements, sulphurets and oxydes, especially (101) a large diamond-octahedron in the matrix, also here and in (102) large auriferous quartz pebbles from Bolivia, and a large silver specimen from Peru, both brought by the Conquistadores to Spain and from thence with the Ambras collection to Tyrol. Also in (102) one of the largest-known platinum blocks, and antimonite from Japan, and in (104) nagyagite with crystals an inch long.

Along the wall by the windows three gigantic blocks of salt from Leopoldshall (crystallized), Ronaszeg in Hungary (a high pyramid with streaks of stratification) and from Poonah, East Indies.

Along the wall of entrance are specimens of haloides and carbonates, the most remarkable being the lime-spars and aragonites (*flos ferri*).

The back wall contains the beginning of the technical collection, mining and smelting products, on the steps small pieces representing the raw materials of the different processes, above them collections more or less complete of several important workings of mines, beginning with the gangues and proceeding to the ores, the minerals found in them, the process of dressing and finally of smelting the ores. An object of particular mineralogical interest is (142) the diaphorite (silver ore) in twin crystals a centimetre in length, (147) two specimens of proussite (light-red silver ore).

Among the pictures of the room we may call attention to the coal open-working at Dux (Alois Schönnu).

Room III. The five cases in the middle contain the continuation of the systematic hand collection; in (23) specimens of atakamite, (35) heart shaped calcite twins from Egremont, at the head of the third middle case, (50) en-

closed in a tabernacle, the bouquet of precious stones presented by Empress Maria Theresa to her husband Emp. Francis I; the same receptacle contains, in front left, the large opal weighing 594 grammes from Czerwenitz; in front right, the specimen of emerald represented in the picture in Room VI. Among the other pieces of prominence are the Azurites (blue copper-ore) from Chessy (unit 65), parisite with emerald from Santa Fé and phosgenite from Monteponi (68), wulfenite from Red Cloud, yellow and white scheelite from Sulzbach, Rauris and Schlaggenwald (85).

Along the wall of egress, continuation of the specimens relating to the systematic collection; prominent among them, barytes from Oberstern, Felsőbánya, Przibram and Dufton (101—102), krokoit (redlead-ore 103), the mimetesites from Johangeorgenstadt, also a colossal apatite-crystal from Bamle as well as from the Zillertal and Belmont (107).

Along by the windows in three Desks is the collection of precious stones, the middle one containing the precious stones proper, to wit: first unit (118), raw pieces with large diamonds implanted in the native ore, from Griqualand, an emerald noted for the beauty of its colour; second unit (119) ring stones with fine coloured diamonds (especially a sapphirine-blue and a yellow one), a deep-blue sapphire, and others.

Entrance-wall, conclusion of the specimens relating to the systematic collection, Datolite from Toggiana (131), epidote Knappenwand (132), axinite Dauphiné (134), emeralds (136), Amazonite Pike's Peak (137), Apophyllite (138), clod of stilbite (139). Back-wall, conclusion of the technical collection, mining and smelting products, prominent among them (141) the large piece of rock-wood (xylotile) from the Schneeberg.

Among the pictures in this room we may mention (at the back) the „Hochgoldberg with the Sonnblick“ (Leopold Munsch) and „Emerald-pits in the Habachthal“ (Carl Hasch).

Room IV, Case in the middle, Conclusion of the systematic hand-collection, Apatite, Stillupgrund and Sulzbachthal (1), mimetesite (15), wagnerite (16), hörnesite (23), enklase, Brazils, and turmaline, Gross-Meseritsch (37), epidote (43), emerald and beryll (74).

Cases along the wall. Conclusion of the technical collection. Building materials: The most complete collection of the kind: arranged topographically according to employment and to the places where found. Prominent is the collection of the building materials of ancient Rome (179 to 182). Above the cases along the entrance wall, in two tableaux, are the most important Austrian stones for decorative purposes, in large cut and polished tablets.

Room V. Along the walls, the collection of rocks: in unit (1—3) the stone-forming minerals, (4—11) terminology, (4—8) peculiarities of structure, (8—11) tectonics, manner of formation &c., (12—32) systematics, (12—22) vulcanic and plutonic rocks, (23—27) crystalline slates, (31—33) clastic and simple rocks, finally (35—37) and (41—65) local suites, among which is pre-eminent the Vesuvius (43—45) with its rich association of minerals and rocks.

The three window-tables and six middle cases of this room contain the world-famed collection of meteorites, the richest in the world, which (at the end of 1891), exemplifies 460 out of the 500 localities of meteorites known.

The window-tables contain a terminological collection of meteorites: unit (28) historical data referring to meteorites, a collection of antique (chiefly Grecian) coins with representations of meteorites worshipped as deities (*baetyli*), dust-falls and blood-rain, as well as substances erroneously taken for meteorites (*pseudo-meteorites*). Units 29 and 30, component parts of meteorites in admirable preparations, showing the nature of the crust and interior, plates etched by different methods, &c. The second and third tables (units 34 a—b and 38—40) contain numerous plates of stone and iron meteorites, in which the most important petrographic groups of meteorites are represented by eminently beautiful specimens. Among these we may call attention, on account of their size, to the plates of the dark green stone of Bluff, the mesosiderite of Miney, the pallasites of Eagle and Brenham, and the irons of Butler, Bella Roca, Carlton, Toluca, Glorietta and Coahuila.

The principal collection in the six middle cases is divided into the systematic collection proper of the medium and small pieces accommodated in the second to fifth middle-cases, and the collection of large pieces in the first

case (meteoric-stones and lithosiderites) and in the sixth case (meteoric-iron).

The most conspicuous among the large stones (unit 46—51) is the stone of Knyahinya, Hungary, 300 kilos in weight, the largest of all the meteor-stones known, the phenomenon of the fall of which is represented in the middle mural-painting in this room. The next piece in size is the stone of Lancé in France, 47 kilos; the stones of Tieschitz, Mező-Madarasz, Veresegyhaza, Pultusk, Krawin, and Zurow, the mesosiderites of Estherville and Miney, the pallasite of Eagle, besides many other entire stones and large fragments.

In the last case (unit 116—121) containing the large irons, the most conspicuous is the large oblong piece in the shape of a flattened cigar, the Iron of Babbs Mill weighing 129 kilos; next to it, in front the iron of Kōkstad shaped like a half-jawbone, probably a portion of a broken meteorite-ring; at the back, the iron of Hex River. In the two front corners of the case stand the two most valuable pieces of the collection: the iron of Hraschina near Agram, which fell in 1751 (39 kilos) and that of Cabin Creek, Arkansas, which fell in 1886 (47 kilos). Both of these were seen falling, and they are both remarkable for the thin fusing crust in front and the thick bark-like crust of slag at the back.

Among the other pieces in this case is the iron of Glorieta in New-Mexico (52 kilos), that of Elbogen 79 kilos, supposed to have been found prior to the year 1400, the iron from the Desert of Bolson de Mapini (198 kilos), that of Joe Wright (32 kilos), Catorze (Descubridora, 41 kilos), Nelson (32 kilos), large blocks of iron from the Toluca Valley (36—53 kilos), and large blocks of telluric iron from Greenland (Disco Island, 41 kilos), and Santa Catarina Brazils (35 kilos).

From among the number of medium-sized and smaller pieces we will only point out some of the many perfectly-encrusted individuals from several very abundant falls, such as of Mócs (3. February 1832), Knyahinya (9. June 1866), Pultusk (30. January 1878), Forest (2. May 1890), and Estherville (10. May 1879): the latter is remarkable from its abundance of iron and its very coarse-grained

texture, and from its having furnished a hail of crusted iron grains, small stones and mixed grains.

In the middle of the fourth case stands one of the most valuable pieces of the collection, the Iron of Mazapil, Mexico (4 kilos), which fell on the 27. November 1885, simultaneously with the swarm of shooting-stars which took the place of the broken-up comet of Biela; it is also the third entire iron that the Vienna collection possesses out of the seven that were observed while falling (Hraschina, Charlotte, Braunau, Nedagolla, Rowton, Mazapil, Cabin Creek).

Among the pictures on the wall of Room V, the middle one, as before mentioned, represents the fall near Knyahinya, the two pictures at the sides, represent the interiors of the old Court Mineral Cabinet, these two rooms having a historical importance for the history of the Court collection of natural history.

Rooms VI—X. Geologic-paleontological Collections: In addition to a small dynamo-geological collection, these five Rooms exhibit only the stratified rocks that produce petrifications, especially the remains of animals and plants which inhabited our planet in ever varying forms in the successive periods of time in the history of the earth.

Room VI. Portrait of Emp. Francis I. by the best portrait-painter of his time, Franz Mesmer, with the co-operation of Jacob Kohl. This painting is considered the best of the existing likenesses.

Room VII. One of the most valuable pieces of the paleontological collection is the *Proterosaurus Speneri* (60 A), the largest saurian known of the paleozoic time. It was found in 1733.

Room VIII. Nos. 101—105. Plates with beautiful water-lilies. Of high interest is Plate 103, No. 126. A *stanoosaurus* far more rare than the *ichthyosaurus*.

Room IX. 49—54 P. congeries and paludines (viviparstrata). The fossiles of this epoch indicate a deposition of brackish and, partly even, of sweet water; they display an excessive variety, and also show forms that deviate very materially from those of the present world or at least from those of the European fauna. 49. *Congeris*; 50. *Unio*; 51 to 52. *Cardium* and cognate species; 53. *Vivipara* (palu-

dina); *Bithyna* and other small cockles: 54. *Melanopsis*; the *Valenciennesia* that deviate from all snails now extant, then *Lymnaeus planorbis* &c.

Room X. W. 13—18. Pliocene Mammalia from Maragha in Persia. No. 114—118, 133—134 and 141—142, a series of New Zealand giant-birds, *Dinornis* and *Palapteryx*, called *Moa* by the natives. Nr. 138. The perfect skeleton of a cave-lion, *felis spelaea*.

Rooms XI—XIII. Prehistoric Collections.

Room XI. Paleolithic, neolithic and bronze periods. Case 20—31: *Neolithic period*. Discoveries of pile-buildings, of former dwellings on pile-works in shallow places of the shore. They are dredged from the bottom of the lake (Salzkammergut) or dug out in the marshy soil (Laibach). 20 to 23. Out of the lakes of the Salzkammergut (Gmunden, Attersee and Mondsee). 23. also several pieces out of the Keutschacher-See in Carinthia. 23—27. Out of the Laibach bogs. 34. A very ample collection of bronze weapons, tools, jewels, from the celebrated place of discovery at Peschiera on the Garda lake.

Room XII. Bronze and Hallstadt Period. Bronzeperiod. Case 1—6 and 7—12 P. Single discoveries in various places. The most remarkable of these are: in 1. two disks of goldsheet decorated with embossed knobs and points and double-spirals of bronze, probably used as bridal adornments, from an extensive discovery at Stollhof. Hallstadt-period. Cases 19—47. Field of graves on the Salzberg near Hallstadt. The Prehistoric Collection comprises objects found in no less than 1036 graves, while an almost equal number is distributed among other museums and private collections. 31 to 32 A. and 31 P. the discoveries in grave 507, one of the richest of the whole burying-place, containing two handsome cups with stems, a situla with decorated lid, a beautiful open-work socle. 31 P. a sword-pommel of ivory, figures of bulls in bronze, &c. 37 A. out of grave 671, a kettle with figures of animals, cow and calf; out of grave 682 a handsome vase with bronze stem; 39. a dagger with gilt hilt and gilt sheath, and the richly decorated lid of a situla. — Cases 55—60. Cave of Býčí skála in Moravia, a large discovery of graves. Nos. 21—72. Various places of discovery. 61. Pedestal and 32—63. Cases.

Discoveries in the tumuli of Gemein-Lebarn in Lower-Austria. Gigantic urns of earthenware, 62. Two large bulky vessels, stained red, with bulls' heads for handles, 76—78. Cave of Býčí skála in Moravia (continuation of Case 60), small figure of bull in bronze.

Room XIII, 13—15 P, 13—16 A. Discoveries in St. Margareta in Carniola. Dish-shaped helmet of plaited wood covered with leather and strengthened with disks and nails of bronze, 19—30. Discoveries at St. Lucia, Dalmatia, 31. Burying-place of Prozor in Croatia, 35—38. Discoveries in the flat-graves of Idria di Bača in Dalmatia, 36—37 A. Two Gallic helmets of iron, a bronze helmet-hat with latin inscription and a small bronze figure with the same kind of helmet on its head.

Rooms XIV—XIX, and adjacent Rooms XVIII b, a, and XIX, b, a. Ethnographic Collections.

Room XIV, Antiquities of Anterior Asia, 1 to 9. Discoveries, chiefly bronzes, from the celebrated burying-place at Koban in the Caucasus, 27—28. A splendid cloak of silk with embroideries for ladies of the imperial court, 80. A complete crowning ornament of an altar with the figure of Amida Nio-rai (the Japanese Buddha).

Room XV, India and the Malayan Archipelago, 44. Javanese Kris (serpent-shaped dagger), beautiful piece richly inlaid with gold, 74—76. Magic wands of the Battas, 88. Two coffins carved in wood, finely ornamented. At both sides, in the up-right glass frames, figures for the Javanese wayang-game.

Room XVI, Malayan Archipelago (conclusion), and Melanesia, 61. House ornaments from New-Ireland, 62—63. Implements for dancing from New Ireland and New Britain, 74. Dancing-masks out of the frontal portion of human skulls, 73—74. Valuable old large-sized vessels from the Philippines, of Chinese origin, 75. Coffin with skeleton of a child, 94—95. Painted carvings, house-ornaments and dancing-masks from New-Ireland, 96. Shield beautifully ornamented with mother-of-pearl.

Room XVII, Austria, New Zealand, Southsea-Islands, 37—38. The beautifully carved clubs from the Friendly Islands. In this Room, are some of the most valuable objects of the ethnographic collections, 47. Very finely-carved implements from the Cook Islands, 48. From

the same place, axes with beautifully carved handles. On the stand, a portion of a tree-trunk from the Viti Islands with human bones grown into it, being the remains of a meal of anthropophagi.

Room XVIII. South America, and a part of North America. M 1—60, W 61—86. These collections which comprise chiefly the territory of the Amazone-River and the Orinoko, constitute one of the most prominent treasures of the Ethnographical Collection.

Adjoining Room XVIII b. North America. 11—12. Clay vessels, representing figures of animals and men; to the right, above, two scalp.

Adjoining Room XVIII a. Mexican antiquities: A colossal figure of stone from Panama. Above the stand, on the wall, the celebrated magnificent attire of feathers brought by Ferdinand Cortez from the Emperor Montezuma to Europe.

Adjoining Room XIX b. American antiquities: W 7—15. Old-Peruvian clay vessels.

Room XIX a. 6—7. Two Old-Peruvian mummies, a man, and a woman with a child, out of graves, with all the additions belonging to them, from Pachacamac.

Room XIX. Africa. M 1—24. Articles used by the Negro races, mostly collected by Emin Pasha (Dr. Schmitzer), Marno, Hansal, and Buchta. 25—48. Objects brought home by Dr. Lenz, Baumann, and Chavanne. M 55—60. Objects collected by Dr. Emil Holub. A Guanches-mummy brought from Teneriffa by Professor Dr. Oscar Simony, and a couch brought by the Crownprince Rudolph out of an Old-Egyptian tomb.

Rooms XXI—XXXIX and Adjoining Rooms XXII c and XXXVIII c in the First Floor: Zoological Collections.

Room XXI. Fungi (Porifera), Coelenterata, Echinoderma, Worms (Vermes).

No. 1—5. (A) Glass sponges (*Hyalospongiae*). Inhabitants of great depths. Most graceful is the structure of the Waterpot Sponge (*Euplectella aspergillum*) from Cebu, one of the Philippine Islands (3). It takes root in the bottom of the sea by means of a short bunch of silicic needles resembling spun glass. Of extreme length are the silicic needles of the root-bunch in the *Hyalonema Sieboldi*

of Japan (4). No. 220. Precious Corals. Cluster beautifully preserved in spirits of wine at the zoological station of Naples, in which the white tentacula of numerous individuals can be seen protruding from the rind; 221. a polished specimen very valuable on account of the diameter of its axis; 292—294. enamel-corals (*Gerardia Lamarcki*). a large specimen found near the Island of Lagosta in Dalmatia; 292 a. is on the top of the Case. No. 333. 708 (D). stone-corals (*Madreporaria*). Views of coral-reefs sketched by Baron Eugene de Ransonet at Tor in the Red Sea, and at Ceylon, both from a boat and from a diving-bell; M 34 to 40. No. 709—808 (2) Polypi and Acalephæ (*Poly-pomedusæ*); M 41—42. No. 809—821 (J) Lily-stars (*Crinoidæ*). 809. *Pentacrinus asteria* of the West Indies; 810. *Palternicirrus*, south of the Philippines from a depth of upwards of 3000 m.

Adjoining Room XXII c: Crabs spiders &c. W 1 to 8. Crabs (*Crustacea*); (6). Japanese Giant crab, belonging to the class of short-tailed decapodes: (*Macrocheira Kampferi*) from the Bay of Tokio, one of the largest specimens of this remarkable kind, which any European Museum possesses.

Room XXII. Insects. W 1—38 and M 39—52. Biological collection of insects. The different phases of transformation which these animals undergo in their development, from the egg down to the stage of full maturity, are here displayed, as well as the nests and habitations they construct. This department moreover contains remarkable specimens of parasitical, troublesome or noxious insects. — M 39—52. Nests of wasps and bees, among which, the large nest of *Polistes hebraeus* in 39 (52); the colossal nest of hornets in 40 (51); the nest of *Tatua morio*, a South-American wasp in 43 (48), then the nests of bees and drones.

Room XXIII. Mollusca, *Molluscoidea*, and *Tunicata*. Nr. 3084—3091 (A). *Tetrabranchiata*, to which belongs the well-known Nautilus (*Nautilus pompilius*) from the Indian Ocean. Beside the chambered shell, 3090 shows also a shell cut open, with the animal itself sticking in its dwelling-chamber. preserved in alcohol, a piece such as is very rarely to be seen.

Room XXIV. Fishes. W 1—37. River-fish of the Austro-Hungarian Monarchy, quite complete collection; a

dried specimen of the rare *Urogygmus asperimus* of Madras at top of Case 45 a and 46 a. 66--68. *Cestraciontidae*: *Cestracion Philipii* of Australia and Japan. *C. Zebra* from the Chinese seas; *C. Francisci* from the coast of California. -- M 34--87. Enamel-scales, *Ganoidei*, the skins of which are covered with enamel-scales or plates of bone. Magnificent specimens. -- 84--85. Sturgeons (*Acipenseridae*). In 84. *Scaphirhynchus*, characteristic from its strongly-depressed head. *Sc. platyrhynchus*, from the Mississippi, other kinds from Asia. Specimens of the largest European sorts. *A. sturio* and *A. huso*, then of the American *A. rubicundus* and *A. transmontanus*. -- 86--86 a. Fin-pike (*Crossopterygii*) Among which the large *Polypterus bichir* and *P. endlicheri* from the Nile and Senegal, and *Calamoichthys calabaricus* from Camerun and Calabar. -- M 88--89. Amphibious or pulmonary fish. *Dipnoi*. Beautiful specimens: *Ceratodus Forsteri* from Queensland, *Lepidosiren paradoxa* from the swamps of the Amazon-River, and *Protopterus annectens* from the rivers of Africa.

Room XXV. Fishes. W 1--38. Fishes from the Adriatic and Mediterranean Seas. Most complete collection.

Room XXVI. Fishes. W 1--41. Sweet-water fishes from the great rivers of South-America (Orinoco, Magdalen, River, Rio San Francisco, Rio de la Plata, and Amazon-River). Exceedingly valuable collection.

Room XXVII. Batrachians and Reptiles. Cases 5--18. Tail-less *batrachians*, to which belong Toads and Frogs. The most remarkable are in 5, at the top. *Pipa americana* from tropical South America, one of the finest collections: 102 and 102 a. Giant lizards, *Amblyrhynchus cristatus* and *Conolophus subcristatus*. Exceedingly valuable: 91. at the top, left. *Lanthonotidae*, represented only by *Lanthonotus borneensis* from Borneo, (unique).

Room XXVIII. Reptiles. Case 8. Two beautiful specimens of *Alligator sinensis* from the Yang-tse-kiang: Case 23. Stuffed Crocodiles: 21. Caymans and alligators from South America. Beautiful collection: Cases 24--35. European amphibia and reptiles. Complete collection.

Room XXIX. Fauna of Birds of the Austro-Hungarian Monarchy. Magnificent and complete collection with beautifully prepared specimens by Tschusi zu Schmidhofen and Hodek.

Room XXX. 17—20. Divers. Auks, (*Alcidae*), common in the Northern seas; the wings serve the purposes both of flying and rowing in the water. Only one kind, the giant auk, *Chenaloper impennis*, which was entirely exterminated during the first half of this century, and of which but few specimens are represented in Collections, was incapable of flying. Very rare indeed.

Room XXXIII. W 11—19, and M 26—53. Birds of Prey, (*accipitres*). Valuable collection.

Room XXXIV. Skeletons of Mammalia. Skeletons of apes and monkeys, especially in 3, of human apes like the gorilla, chimpanzee and gibbon.

Room XXXVI. Mammalia. Here are represented the largest land-mammalia with their skeletons. Above all, the Indian and African Elephant (*elephas indicus* and *elephas africanus*) two closely-allied, yet different species. The two specimens here seen are out of the zoological garden of Schönbrunn: the former, which was very popular with the Viennese, died in 1853, aged 20. Beautifully prepared.

Room XXXVII. Mammalia. Case 6. A large stag without horns, shot in Lower Austria in 1880, a gift of the late Crownprince Rudolph to the Museum.

Adjoining Room XXXVIII e. Crownprince Rudolph's Collection. This collection consists exclusively of birds and mammalia shot by the late Crownprince Rudolph; they were made over to the Imp. Court Museum of Natural History where they constitute a lasting memorial of its illustrious patron and promoter of science. Beautiful preparations.

Room XXXIX. 6. Here are arranged together the large anthropomorphous apes, the terrible Gorilla, the largest specimen known; *Troglodytes niger*, *Simia satyrus*.

Room L—LIV. Botanical collections. Two old herbaria (the one formed in 1599 by Jerome Harder). Brazilian lianas, among which, 2253, the monkeyladder (*bauhinia*) conspicuous by its curious bendings and windings, and, 2256, *caubotretus*. Two mighty fruitbearing specimens of *Raphia*-palms, quite intact; 2312, the striking ant-plant (*myrmecodia antoinii*) from Borneo. In the niche of the middle-window stands, 2309, a perfect specimen of the remarkable *Welwitschia mirabilis*, from

the Desert of Kalahari, the cloven twinleaves of which arise from the rim of a trunk sunk into the earth and creep along the ground.

Museum, anatomical-pathological, of the Josephs-Academy, Währingerstraße 25. Admission daily from 11—1 on application to the Custos, Saturdays only for gentlemen. Excellent anatomical models in wax by Fontana, of unsurpassed perfection. In the Court a statue of Hygeia.

Museum, of Art and Industry, L. Stubenring, by *Erstel* in the Italian Renaissance style. Every day, excepting Monday, from 9—4, on Sundays and holydays from 9 to 1 o'clock. Admission on Tuesday and Wednesday 60 h., the other days free. Founded in 1864 for promoting industrial art; it contains a collection of choice objects of art-industry, with permanent exhibitions of excellent works of art and art-trade. The pillared court contains works in marble, plaster of Paris &c. — Room I: Objects of the goldsmith's art. — Room II: Ceramics. — Room III: Glass works. — Room IV: Furniture and textile industry. — Room V: Works in iron. — Room VI: Modern art-industrial manufactures. — Room VII: Book-binding and Leather-work &c. — Room VIII: Plaster casts of ornamental objects. — Room IX (1. floor): Exposition of graphic arts. The library contains about 15.000 volumes. The Museum is connected with the School for Art-Industry, a preparatory school for architecture, sculpture, and painting, as applied to trades &c.

Museum, historical, of the City of Vienna, New Rathaus, Tuesday, Thursday and Sunday. Admission 20 and 60 h. A large collection of historical and cultural-historical objects bearing reference to the development of Vienna. The first Section contains only monuments and relics out of St. Stephen's Cathedral, the adjoining room the prechristian and Roman discoveries belonging to the Community: votive and sepulchral monuments, fragments of ornaments out of Gothic churches, landmarks &c. The second section comprises paintings in oil, and a part of the pictorial treasures of the Commune. The plans show the development of the town from the time of the Romans down to the commencement of the extension of the town. The third section

contains a collection of objects referring to civic life and events, such as ancient municipal ordinances, the keys of the town, pictures of the city-militiamen, measures, weights &c. The next room is specially devoted to composers and poets. The adjoining hall contains reminiscences of the festive procession of 1879, and a bust of Makart. The centre of this hall is occupied by the large plastic model of the interior City, as it was previous to its extension. The Grillparzer Room forms the conclusion. The fourth section comprises the collection of weapons. It was opened in 1886.

Museum, ophthalmological, in the „Allgemeine Krankenhaus“, IX., Spitalgasse 2. Apply to the „Subdirector“.

Museum, Oriental (see Handelsmuseum).

Museum, Plastic (Academy of Fine Arts), I., Schillerplatz 3. From Monday to Friday, 10—1; Saturday, 5—7. — Large collection of plaster-casts of the most important ancient and modern sculptural works, as well as originals: above all, the Torso of a Hera, Grecian work of the best epoch; the model of Fischer's anatomical figure in lead; reliefs, statues and busts, by Beyer, Donner, Raphael, Zauner &c.

Musikvereins-Gebäude (Conservatory of Music), I., Dumbargasse 3, built by Hansen, in 1867—1870, in the Italian Renaissance style. The gable is adorned with terra-cotta figures after Rahl, illustrating the Myth of Orpheus. Handsome concert and ball-rooms (paintings by Eisenmenger: „Apollo and the Muses“).

Opernhaus, k. k. (The Opera House), I., Opernring 2. A magnificent edifice in the French Renaissance style; begun in 1861 from designs of Van der Nüll and Siccardsburg, and completed after their death, by their pupils Stork and Guggitz 1869. The rich decorations in the interior are by Schwind, Engerth, Rahl &c., the marble statues on the parapet by Hans Gasser. The „foyer“, which is adorned with operatic scenes by Schwind, and the busts of famous composers, opens into a „loggia“ with frescoes by Schwind and 5 figures in bronze by Hähnel. The two winged horses above the „loggia“ are likewise by Hähnel in Dresden. The auditorium accommodates 3000 persons, and is brilliantly decorated in gold and colours. Ceiling paintings by

Rahl, the curtain for the tragic opera after the cartoons of Rahl, that for the comic opera, by Laufberger. Admittance during the summer recess on application to the „Direction.“

Palaces. That of Archduke Frederic, I., Hofgartenstraße, old and new palaces. — Archduke Louis Victor's, I., Schwarzenbergplatz 1, built by Ferstel. — Archduke Eugen's, I., Parkring, built by Hansen. — Prince Liechtenstein's, I., Schenkenstraße, built by Martinelli. — Prince Schwarzenberg's, Schwarzenbergplatz, built by Fischer von Erlach. — Duke of Coburg's, I., Parkring (next to the Gartenbau Gesellschaft's building).

Rathhaus (Mansion-house), I., Reichsrathsstraße, next to the Franzensring. Daily from 2—4 o'clock. Apply to the Office of the Rathhaus. A magnificent monumental edifice in the noblest Gothic style, lavishly adorned with sculptures and statues. Architect Friedrich von Schmidt, 155 metres in length and 125 metres in breadth, it comprises 7 courts. — The ground-floor and the great court are with arcades. The steeple is surmounted by the latest land-mark of Vienna, the „iron man“, a soldier in complete armour. A beautiful view of Vienna is obtained from the roof and steeple. The private buildings on either side of the Rathhaus are in the same style of architecture, thus forming a harmonious termination of this imposing group.

Reichsraths-Gebäude (House of Parliament), I., Burgring. Built in the richest Grecian style by Hansen. Sundays, 9—1. Mondays, Wednesdays, Fridays, 10—5. Ascending the large projecting ramp the visitor reaches the porticus, the gable of which contains Hellmer's sculptural work „The granting of a Constitution to the people of Austria by Emperor Francis Joseph.“ The atrium leads into the peristyle, an imposing hall, 10 metres in height, supported by 24 monolith pillars of the Corynthian order. To the left of this is the Chamber of Deputies (Abgeordneten-Haus), to the right that of the Lords (Herren-Haus), each occupying an independent wing of the building.

Reitschule, k. u. k. (Imperial Riding-school), I., Josef's-platz, built by Fischer von Erlach.

Schatzkammer, k. u. k. (Imperial Treasury). A portion of the collections are now in the Imperial Museum for Art History.

Secessions-Gebäude, Wienzeile. Exposition of paintings, sculptures etc., by modern artists.

Staatsdruckerei, k. u. k. (Government Printing Office), III., Rennweg 16.

Stefansturm (St. Stefan's Tower). Commands an extensive view of Vienna and environs. Apply for tickets to the „Kirchenmeisteramt“, any day (except Sundays and holidays), 8—5.

Sternwarte, k. u. k. (I. R. Observatory). Türkenschanze in Währing. Handsome building, in the renaissance style, by Fellner & Hellmer. Admirable arrangements and instruments.

Stiftungshaus (Sühnhaus), I., Schottenring 7. Built in commemoration of the catastrophe at the burning of the Ringtheatre, by Emperor Francis Joseph for charitable purposes, with a chapel after the plans of Fr. Schmidt. Stone façade in gothic style.

Stock im Eisen (at the corner of Graben and Kärntnerstraße, a tree-stump covered with nails said to have been driven into it by travelling locksmiths' apprentices. It dates from 1575 and is said to have once marked the extremity of the Wiener Wald. This old tree is the subject of innumerable legends and traditions.

Synagoge, II., Tempelgasse 5. Built in 1853—1858 by Ludwig Ferstel in the Moorish-oriental style. The vestibule, leading into the long hall consisting of three naves, is adorned with handsome mosaics.

Technologisches Gewerbe-Museum, k. k., I., Eschenbachgasse 11. Every day, Saturdays excepted, from 3—7. On Sundays and holidays, 9—7.

Theatres: The performances usually commence at 7 o'clock. Boxes and stalls should be applied for previously. Tickets may be obtained several days prior to the performance for which they are intended, by paying a small additional tax. The Theatrical Advertiser with the repertory for the whole week in all newspapers.

K. k. Hof-Burgtheater. Classical and modern dramas and comedies. Closed 1 month in the year (July or August). — **K. k. Hof-Operntheater.** Grand

operas and ballets. Closed in July or August. — Deutsches Volkstheater, I., Museumstraße. — Kaiser-Jubiläums-Stadtheater, Währing. — Raimund-Theater, VI., Wallgasse 18—20. — **K. k.** priv. Carl-Theater, II., Praterstrasse 31. — **K. k.** priv. Theater an der Wien, VI., Magdalenenstr. 8. — **K. k.** priv. Theater in der Josefstadt, VIII., Josefstädterstraße 26. — Jantsch-Theater in the Prater see page 40).

The prices of the tickets are given in Lehmann's Directory (Wohnungsanzeiger) which may be consulted in any Restaurant or Coffeehouse.

Universität (The new University), I., Franzensring. Built by H. Ferstel in the style of the Italian renaissance, in 1873—1884. This magnificent building forms a quadrangle, in the middle of which is the large covered court. In the first floor, towards the Franzensring, is the grand festive hall, with broad open staircase and open arcade. In the staircase the marble statue of H. M. the Emperor Francis Joseph I., by Kaspar Zumbusch. In the vestibule to the senate-room the bronze bust of Ferstel by Victor Tilgner. Besides the University-offices the building contains 46 lecture-rooms for about 6000 students, a handsome library and the collections.

Vivarium, Prater, Hauptallee. Collection of live animals, birds, reptiles: Aquarium &c. Admission 60 h, children 20 h. — From 9—6 o'clock.

Waffen-Museum (municipal armoury museum), I., Magistratsstraße 1 (New Rathhaus). Every day from 9—12 and 3—6 (Vestibule): 1. Armorial bearings of Old and New Austria, XV. century. — 3. Armorial bearings of Habsburg and Styria. — 6, 7 and 8. Three suits of field armour. — 14. Complete equestrian armour. — 15. Targe, with St. George in centre, XV. century. — II. Room: Armour, weapons, targes of the XVI. century. — III. Room: Half-armour, painted targes, breast plates of the XVI. century. — IV. Room: Civic banners, XVII. century, trombones, Turkish flags and weapons, sporting guns, pistols. — 846. A large banner (Alem) popularly called the „blood-flag“. — 848. The alleged skull of Kara Mustapha, and the crimson silk cord with which the Grand-Vezir is said to have been strangled on the 25. December 1662 as a

punishment for his military defeats, in presence of the Agâ of the Janiseries, Mustapha Agâ. — 870. Bust of Count Rudiger von Starhemberg, by *Erlor*. — V. Room: Mortars, guns, drums of the Vienna trainbands; Turkish and French arms: banners of the general summons of 1797. — 1097. Bust of Field-marshal Loudon, in marble. — 1198. Bust of Archduke Charles, by *M. Fischer*. — 1199. Bust of Emperor Francis II, by *M. Fischer*. — 1200. Bust of Duke Ferdinand of Württemberg, by *M. Fischer*. — VI. (Corridor): Arms of the Vienna National Guard, 1848. — 1834. The mountain-stick of Andreas Hofer. — 1385—1399. Six six-pounder cannon, presented by emperor Francis to the Vienna citizens, in 1810. — 1393. Bust of Count Rudolph Wrba, in bronze, by *Zauner*. — 1395. Uniform of Emperor Francis I. — 1405. Bust of Count Franz Saurau, by *M. Fischer*. — VII. Room: Arms of the Vienna and Tyrolese Volunteers 1848, 1859 and 1866.

Zootomic Institute, I. R., IX, Währingerstrasse 1. Every day from 10 to 1 o'clock.

Excursions to the Environs of Vienna. *)

(Those marked with an * should be made by every stranger.)

By Tramway or Omnibus.

The Prater. The favourite place for amusement and recreation of the Vienna people, containing magnificent woods, grassplots and pleasure-grounds. Three large avenues lead from the Praterstern to the interior of the Prater. Near the Nordbahnhof the first avenue (**Schwimmschul-Allee**), with tramway to the Baths and the **Reichsbrücke**. The second avenue (**Ausstellungsstrasse**) leads to the **Volks- or Wurstelprater**, where the genuine Vienna life of the lower classes is to be found, especially on Sunday and holiday afternoons. A visit to the Wurstelprater is certainly recommended. There is Jantsch's Volkstheater and innumerable attractions of every sort: Carousells, panoramas,

*) For natives as well as foreigners, who wish to become acquainted with the environs of Vienna, we recommend the admirable „Führer durch den Wienerwald“ by H. Kempf.

swings, shooting-places, menageries, public houses &c. To the right the **Haupt-Allee** or **Nobel-Allee** is the rendez-vous of the fashionable world. Near the entrance on the left is a large, well managed place of amusement called „**Venedig in Wien**“ with a theatre, concert halls, fine grounds &c.; farther on the **Vivarium** (open daily), then the three coffee-houses and other restaurants; opposite the Second Coffeehouse, the **Constantinhügel** with Sacher's Restaurant, the most fashionable restaurant in the Prater. Behind the Third Coffeehouse rises the huge Rotunda (very fine view from the top), erected in 1873 from designs of Hasenauer. Near the Rotunda are the Trotting Course Place (Trabrennplatz) and the dairy Kriean, a good restaurant. The continuation of the Hauptallee leads to the Lusthaus and to the Freudenau where the Races are held.

The Imperial summer-residence **Schönbrunn**, rebuilt by Maria Theresa from designs of Fischer von Erlach, comprises upwards of 1000 rooms of which those of the Empress Maria Theresa (the dining-saloon, hail of ceremonies, with frescoes by G. Guglielmi; the staircase with ceiling by Rottmayr; the saloon of Chinese feketin-wood; the chapel with fresco by Dr. Gran) are worth seeing. Historical facts worth mentioning are that in 1800 the Archduke Charles, and in 1805 and 1809 Napoleon took up their night-quarters here, and that on July 22. 1832 Napoleon's only son, the Duke of Reichstadt and „King of Rome“ died here, aged 21. Beautiful grounds in the French style, with high walls of foliage and 32 marble statues by John Beyer extending on either side. The back-ground is formed by green sloping terraces on the summit of which is the **Gloriette**, by Hohenberg. (Ascent in the arcade to the right, commanding a beautiful view of Vienna): below the Gloriette is a large basin with the **Group of Neptune**; by Beyer, and two fountains. To the left of the Palace is the Roman Ruin, by Hohenberg, the Obelisk, and near it the „**Schöne Brunnen**“ (Egeria by Beyer). To the right of the Palace are the **Zoological and Botanical Gardens**, the latter with large new Palm-house. Through this garden the visitor reaches

Hietzing, a favourite summer resort with numerous villas, **Monument of Emperor Maximilian of Mexico**

in front of the church). Not far from the gate of Schönbrunn several good restaurants among which the beautiful Tucher's Establishment. From Hietzing a steam-tramway leads via Lainz, Mauer, Rodaun, Perchtoldsdorf to Mödling.

Dornbach and **Neuwaldegg** with beautiful forests; also a favourite summer-resort of Vienna people. The **Gallitzinberg** commanding a view of Vienna. The château of Prince Schwarzenberg with the adjoining magnificent Park, behind which the **Rohrerhütte** (restaurant) is situated. Hence over the **Sossenalpe** to Hainbach &c. From Neuwaldegg, a road ascends through the park to **Holländerdörfel** or „Hameau“. Beautiful view over a part of Vienna, the Marchfeld and the Carpathians, over the Danube as far as Hainburg and in southern direction the Alpine mountains with the Schneeberg. A pleasant path leads farther on to the Sophienalpe, another to the right, down-hill to Weidling am Bach. From the Sophienalpe (Franz Carl-Aussicht, fine view) descents may be made to Ober-Weidlingbach, Hinter-Hainbach, Steinbach, and Hütteldorf. From Neuwaldegg, to the right, to the Schafbergalpe, Pötzleinsdorf, Salmansdorf &c., to the left, to the Bieglerhütte and the Heuberg, and through the Halterthal to Hütteldorf.

Döbling, Grinzing and Sievering. By omnibus from the Hof, or by tramway from the Schottenring. From the terminus of the tramway or omnibus at Döbling a fine walk leads via Hohe Warte (Café and Restaurant with nice garden) and the Centralanstalt für Meteorologie und Erdmagnetismus to Heiligenstadt (Beethoven Collection and Beethoven Monument) and Nussdorf, two much-frequented wine-growing places, where good „Heuriger“ (last year's wine) may be had. From Grinzing an easy way leads to the Restaurant „Krapfenwaldl“ (station of the Kahlenberg Railway [Zahnradbahn] and nice place of recreation on the slope of a hill) and farther on to the Kobenzl and the **Hermannskogel** (542 metres), the highest point of the whole range, with fine belvedere tower (Habsburg Warte), and to the **Kahlenberg**. From Sievering, to the right, to the restaurant „Am Himmel“, commanding a splendid view of Vienna. From the „Himmel“ paths lead to the Kobenzl, the Krapfenwaldl and Grinzing. A road leads from Sievering to Weidlingbach.

* The **Kahlenberg** and **Leopoldsberg**. By the omnibus, by steam-boat (tickets to the Kahlenberg and back) or by railway (Franz Josefs-Bahn), but it is best to go from the Hohenstaufengasse (Schottenring) by the tramway (horse-cars) which afterwards connects with the steam-tramway, to **Nussdorf** and from here by the *Zahnradbahn* (system Rigi), passing the station *Griinzing* (wine-growing place) and *Krapfenwaldl* (restaurant) to the **Kahlenberg**. Large Hotel (428 metres) on an open plateau of the hill; in the vicinity the „*Stefanie-Warte*“ commanding an extensive view over Vienna and the Marchfeld, as far as the extremities of the Carpathian mountains and the Styrian Alps. — The first thing that attracts attention is the regulated course of the Danube, with five iron bridges; to the left of the Danube the large Marchfeld, in the far East the Lesser Carpathians. To the South rises the Anninger mountain, and to the left of it the long chain of the Leitha and Rosalia mountains, to the right of the Anninger are the Schneeberg, the Unterberg and the G  ller. To the North-east the Bisamberg, to the left of it, skirting the horizon, the Manharts mountains, and to the right the Moravian-Hungarian border mountains. A pleasant way leads from the *Hermannskogel* (542 metres; splendid view from the new belvedere tower *Habsburg-Warte* and the *Hameau* to the *Sophienalpe*. Other easy paths through woods lead in half an hour's walk to the **Leopoldsberg** (420 metres) the last prominence of the *Wienerwald*. — From the **Leopoldsberg** there are paths leading down to *Weidling* (health-resort), *Klosterneuburg*, and to *Kahlenbergd  rfel* (railway-station). But it is best to return to the **Kahlenberg**. (*By steam-boat [ticket there and back] or by steam-tramway to **Nussdorf** and by the *Zahnradbahn* to the **Kahlenberg**, walk to the **Leopoldsberg** and return from the **Kahlenberg** back to Vienna.)

By the Western Railway (Westbahn).

(Also from the Customhouse.)

H  tteldorf, favourite summer resort, with large brewery and garden. In the vicinity *Ober-St. Veit* with the archi-episcopal summer-residence and *Jauner's* good dairy (with a fine view); the extensive imperial deer-

park. From Hütteldorf footpaths to Knödelhütte and Cordon (restaurants) or through the Halderthal to the Sophienalpe; also through the Rosenthal, to the Galitzinberg and to the Satzberg. From Hütteldorf there are paths leading through the woods to Hadersdorf and Weidlingau.

Weidlingau and the adjoining Hadersdorf with a château in the beautiful Londonpark. Monument to the ancient proprietor Marshal Loudon in the wood to the right of the road. Excursions to Mariabrunn and the Mühlberg, to Hinter-Hainbach (ascent to the Sophienalpe), to Mauerbach and to the Tulbingerkogel with a magnificent view (1560 ft.).

Purkersdorf, with numerous fine villas. Restaurants on the Kellerwiese and on the Hochbrahm-alpe. Excursion to the Troppberg (1770 ft.), via Gablitz, to the Rudolfshöhe, through the Deutschen Wald to the Paunzen; back to Weidlingau.

Pressbaum, a large village, situated in a wooded valley, with fine villas. In the neighbourhood arises the Wien-river. The railway proceeds to Pfalzan and to Reckawinkel in picturesque scenery on the watershed (1147 ft.). From both places excursions to Hochstrass and the Schöpfel (2902 ft.), also to the Kohlreitberg (good point of view, 1626 ft.).

By the Southern Railway (Südbahn).

(Also from the Customhouse.)

Liesing. Important industrial establishments and large brewery. Road to Rodaun and Kaltenleutgeben, to the right to Kalksburg. (From here foot-path and road in the valley to „Rothe Stadel“, „Grünen Baum“, and farther on to Breitenfurt and Hochrotherd.) — By the branch-line from Liesing to Perchtoldsdorf (old market-town with gothic church, which was destroyed by the Turks in 1683, has since been rebuilt). Excursions to the Parapluieberg (530 metres), or the Josefswarte (602 metres to Rodaun, Waldmühle and Kaltenleutgeben (hydropathic establishment). Excursions from here over the Flösselberg (569 metres) to Gießhübel and Mödling, or through the Wassergespreng to Weißenbach and Hinter-

brühl; over the Guiswiese to the Höllenstein (646 metres), through the Wassergespreng on through Prince Liechtenstein's deer-park (Johannstein, Temple of Diana) via Sparbach to Hinterbrühl; passing the Vereinsquelle and the Predigtstuhl over the Josefsware or the Parapluieberg to Perchtoldsdorf.

Mödling. New town-park and Cursalon, summer theatre, &c. Electric railway to Hinterbrühl. From Mödling ascent to the **Anniger** (675 metres, splendid view); descent to Gumpoldskirchen (wine-growing place and railway-station). From Mödling to the right, passing the old castle of Liechtenstein and through the grounds to Brunn (railway-station); to the left through the Priessnitzthal to the dairy Richardshof and from here to Gumpoldskirchen. Through the rocky defile „Klausen“, with the ruin of Frauenstein above to the right, we reach the lovely valley of „Brühl“ with numerous villas. At the opening of the valley is the Hôtel „Zwei Raben“, and behind it the „Meierei“, dairy of Prince Liechtenstein's, above to the left the ruin „Burg Mödling“. From here walk to the Hussarentempel, Anniger or Richardshof. From the Hinterbrühl, fine excursions to the Anniger, over Weißenbach, through the Wassergespreng to Kaltenleutgeben; to Gaaden, Heiligenkreuz (with interesting church in the Romanesque style and a very beautiful cloister). Alland and Meyerling. (*From Mödling by the electric railway to the Hôtel „Zwei Raben“ [ascent to the Hussarentempel] or to Hinterbrühl, then back to the „Zwei Raben“, walk through the Klausen, or to the left over the ruin „Frauenstein“ back to Mödling.) From Mödling a branch-line of the Südbahn leads in 10 minutes to

***Laxenburg**, an imperial summer-residence, with a large park covering 400 hectares, a lake with boats for hire. The **Franzensburg** on an island in the lake, with interesting art-treasures. The construction of the **Franzensburg** was commenced in 1798, and completed in 1836. The visitor first enters the Vogteihof (busts of emperors, images of saints, showing the influence of Dürer's compositions). To the right in the interior of the castle is the Saddle-room with trophies of arms; opposite is the Armoury-hall with the life-size figure of Emperor Francis I, in lead. The

Habsburg-Chamber contains the statues of Habsburg's emperors, in Tyrolese marble, Maria Theresa in lead. — First Reception-room: Wooden ceiling from the end of the XVI. century, supraportas, leather-hangings, stoves of the year 1580. Piano of the XVII. century, chair of antlers of the wapiti, manufactured by Emperor Max I, himself. — Second Reception-room: Wooden ceiling of the XVI. century. Magnificent cupboards of the XVII. century, chest (1611), stove XVI. century. — Treasury: The complete uniform of Emperor Francis II. — Parlour: Wooden ceiling of the XVI. century. Portrait of Empress Maria Ludovica, by Höchle; paintings on glass. — Dining-hall: The walls are lined with slabs of red marble and round pilastres in the Romanesque style, taken from the Capella speciosa at Klosterneuburg. — Sleeping-room: Bed of the XV. century. Copy of Albrecht Dürer's All-Saints' picture of 1511. — Toilet-room: Wooden ceiling of the XV. century. Empress Carolina Augusta, by C. Sales, 1818. Mural decorations in the form of an altar, ebony with carvings in ivory, of the XVII. century. — Throne-room: Wooden ceiling of the XVII. century. Paintings in oil, magnificent cupboards. — Lorraine-room: Wooden ceiling in German renaissance style. The walls are adorned with life-size portraits. 3. Archduke Francis Charles, by Kupelwieser. — 9. Empress Maria Ludovica, by Waldmüller. — 11. Archduke Reiner, by Sales. — 13. Archduke Rudolph, by Amerling. — 17. Emperor Francis I, by Meytens. — 18. Empress Maria Theresa. — Paintings on glass, 5 windows. Not far from the Franzensburg is the tournament-ground (Turnier-Platz), the High Bridge, the Rittersäule (Knights' column), the Vault, the Eichenhain (oak grove) with summer-house, the Grotto, the Monument of Francis II by Marchesi, Temple of Diana, &c. Café near the waterfall. — When time is limited, a guide (2 K) is useful. — (*The visitor should go to Laxenburg in the morning, then return to Mödling and go on to „Brühl“ as above indicated).

Baden, a charmingly situated town with 10.000 inhabitants and hot sulphate waters. At the entrance to the **Helenenthal**, on the right bank of the Schwechat stands on a height the ruin Raubeneck, upon an eminence the modern château „Weilburg“ belonging to Archduke Frie-

drich. Opposite, on abrupt rocks, the considerable, well-preserved ruin **Rauhenstein**, backed by the pleasant Alexandrowicz grounds. On the right bank, in the background, the ruin **Scharfeneck**. Pleasant walks to the **Cholerakapelle**, **Krainerhütte**, to **Siegenfeld** and the Abbey of **Heiligenkreuz**. Excursion to the **Jägerwiese** and thence to the highest summit of the environs (2835 ft.), the **Eiserne Thor** (ascent also from the **Krainerhütte**) with a magnificent extensive view towards the Styrian Alps. From the „Tourist's House“ the visitor sees the long ridge of the **Hohe Wand**, with the adjacent **Mandling**; just opposite to it the **Sonnwendstein**, and **Stuhleck**; straight before him is the **Schneeberg**, the **Dürre Wand** with the **Oehler** and **Schober**; to the right beside the **Schneeberg** is the **Schnee-Alpe**, the **Gippelmaner** and the **Göller**. Between the sharp edge of the **Unterberg** and the broad ridge of the **Hoheck** rises the **Oetscher** and the **Reis-Alpe**. In the west, the **Schöpfel**, the **Wiener Wald** as far as the **Kahlenberg**; in the east, the Little **Karpathians**, the **Leitha** and **Rosalia** mountains, then the „**Bucklige Welt**“ and the **Wechsel**, which closes the circle in the south-east.

Vöslau, also much frequented on account of the thermal springs; newly built **Cursalon** on the **Waldwiese**; famous for its excellent wine, resembling **Bordeaux**. In the park of Count **Fries** a pond with a constant temperature of 24° R. Large swimming and other baths. Excursions to the **Waldandacht**, the ruin **Merkenstein** and the **Eiserne Thor**. In the vicinity the hydropathic establishment **Gainfahnen**.

Gutenstein with a fine park and picturesque old castle. From the **Mariahilferberg** (1½ hr.) splendid view of the **Schneeberg**. In the cemetery there the poet **Raimund** is buried.

Wiener-Neustadt, point of junction of the railway. Military Academy with statue of the empress **Maria Theresa**. Interesting double-steeped church. To the left by the **Aspang-railway** to **Pitten**, **Seebenstein &c.**, to the right via **Weikersdorf** through the Valley of **Prosser** to the **Neue Welt** with the ruin of **Emmersberg**, and via **Stollhof** in 3 hours' walk to the **Jägerhaus** on the **Hohe Wand**.

***Semmering**. The **Semmering railway**, between **Gloggnitz** and **Mürzzuschlag**, one of the grandest mountain rail-

ways with a maximum gradient of 1:40, constructed in 1848—1853 by engineer Ghega, to whom a monument is erected in station Semmering. — From Gloggnitz a seat on the left side of the carriage is recommended. The train passes the castle Gloggnitz and the large paper-manufactory Schlögelmühl. In the back-ground to the left rises the Sonnwendstein and the Raxalpe. **Payerbach** (starting-point for excursions to the **Schneeberg** and the **Raxalpe**); pleasant walks to Reichenau and the romantic **Höllenthal** and **Nasswald**. Farther on, across the viaduct of 13 arches over the Schwarza, always ascending in serpentine, through numerous tunnels, to Station **Klamm** with a half-destroyed castle of Prince Lichtenstein. In a deep valley below we see **Schottwien**, and on a hill, at the foot of the Sonnwendstein, the handsome pilgrimage-church **Maria-Schutz**. Passing the **Weinzettel-Wand**, and the station **Breitenstein**, the train traverses the highest viaduct, the **Kalte Rinne**, and reaches the Station **Semmering** (Südbahn Hôtel). Hôtel „Stephanie“, Hôtel „Panhaus“. From the inn „Erzherzog Johann“, on the frontier between Lower Austria and Styria, may be made the easiest ascent of the **Sonnwendstein** (1523 m), (Friedrich Schüler Tourists' House) with an incomparably fine and extensive view of the Vienna plain and the Styrian Alps. Descent to Maria-Schutz and thence to Station Klamm. Leaving the Station Semmering, the train crosses the boundary of Austria and Styria in the longest tunnel (1570 yards) and from this point, always descending, reaches the Station **Spital** and then **Mürzzuschlag** after having passed through 15 tunnels and crossed 16 viaducts. Special pleasure trains run in summer on Sundays and holidays, early in the morning, between Vienna and Mürzzuschlag, at very moderate prices: return-tickets II. Class 6 K, III. Class 4 K. (*Go by train to the Station Semmering, walk to the Semmering Hôtel, and walk or drive to the Sonnwendstein. In the evening back to Vienna or sleep in the Hôtel.)

By the Franz Josef-Bahn.

Nussdorf, popular wine-growing place. Fine view from the „Bockkeller.“ From Nussdorf by the Zahnradbahn to the Krapfenwaldl and Kahlenberg.

Klosterneuburg, a pleasant town with 6000 inhabitants, an Augustinian Monastery, large Pioneer barracks and the noticeable Stiftskeller with a monster-cask (57.942 liters). The Augustinian Monastery, a palatial building, is the richest and oldest of Austria. On the top of the copper-covered domes are the imperial crown (east side) and the archdukal hat (west side) of wrought iron. One hour distant is Kierling (whey-cure); from here a pleasant forest path by Hadersfeld to Greifenstein, an old, famous castle with splendid view. Back by steamer or Franz-Josefs-railway.

By the Vienna Aspang-railway.

In the vicinity of the station **Klein-Wolkersdorf** the château Frohsdorf, property of the late Count Chambord. Excursion to the **Rosaliegebirge** and **Rosaliechapel**. — Passing the charmingly situated (station) Pitten to

Seebenstein with a château and fine park of Prince Liechtenstein. On a hill the old castle **Seebenstein** founded in the XI. century and belonging to the family Liechtenstein. It contains highly interesting collections of great value. Wood-path to the **Lutherische Kanzel** (Protestant Pulpit) and the **Türkensturz**, a steep limestone-wall from which peasants of this country precipitated into the abyss a part of Hassan Pasha's army in 1532. Passing **Scheiblingkirchen** &c. train arrives at

Edlitz, Excursion to the **Kuhmriegel** (757 metres) with the **Grimmsteinwarte**: from there to

Aspang, with an old church and castle, the terminus of this railway. From Aspang the shortest and best ascent on the **Wechsel**.

For all these excursions we recommend the admirable Map of the environs of Vienna (1:100,000), also the Maps of the Military Geograph. Institute, upon which the marked ways are noted. Price-lists free.

List of Streets.

A

Abelegasse XVI	B 3
Abfahrtstraße II	II 2
Abt Carlsgasse XVIII	C 1
Ackergasse IX	D 2
Adambergergasse II	E 2, F 2
Adamsgasse III	G 3
Adlergasse I	F 3
Aegidigasse VI	C 5
Afrikanergasse II	G 2
Aichholzgasse XII	B 6
Aichhornrgasse XII	C 6
Akademiestraße I	E 4
Albertgasse VIII	C 2
Albertplatz VIII	C 2
Albrechtgasse I	E 4
Albrechtsbergergasse XII	B 6, C 6
Albrechtskreithgasse XVI	A 2
Alleegasse IV	E 4, F 5
Aloisgasse II	G 2
Alseggergasse XVIII	B 1
Alserstraße VIII	C 2, D 2
Alserbachstraße IX	D 1, E 1
Althanplatz IX	D 1, E 1
Altmüttergasse IX	D 1
Alxingergasse X	E 6
Amerlingstraße VI	D 4
Am Heumarkt III	F 1
Am Hof I	E 3
Am Hundsturm V	C 5
Am Schüttel II	G 3
Am Tabor II	F 1, G 1
Amtshausgasse V	D 5, 6
Anastasius Grüngasse XVIII	C 1, D 1
Andreasgasse VII	C 4
Annagasse I	E 4
Anschützgasse XIII	B 5

Anton Frankgasse XVIII	C 1
Antonigasse XVII	B 1, C 1, 2
Anzengrubergasse V	E 6
Apollogasse VII	C 4
Apostelgasse III	G 4
Artlgasse XVI	A 3
Arndtstraße XII	B 6, C 6
Arnettgasse XVI	A 2, B 2
Arnsteingasse XIV	B 5
Arsenalstraße X	F 6, G 6
Aspangstraße III	G 5
Assmayergasse XII	C 6
Auerspergstraße VIII	D 3
Augustinerbastei I	E 3, 4
Augustengasse I	E 2, 3
Augustinerstraße I	E 3, 1
Ausstellungsstraße II	G 2, II 2
Avedikstraße XIV	B 5
Ayrenhofgasse IX	D 1

B

Babenbergerstraße I	E 4
Bachgasse XVI	A 3, B 3
Bachergasse V	D 5
Bacherplatz V	D 5
Badgasse IX	D 1
Badhausgasse VII	C 3
Bäckerstraße I	F 3
Bärenrgasse V	C 5, D 5
Bäuerlegasse II	E 1, F 1
Bahnhofplatz X	F 6
Baldigasse XVI	B 2
Ballgasse I	E 3
Ballhausplatz I	E 3
Bandgasse VII	C 1
Bankgasse I	E 3
Barbaragasse I	F 3
Barichgasse III	G 4

Barnabitengasse VI	D 4	Capitelgasse XVII	B 2
Bartensteingasse I	D 3	Carl Ludwigstraße XVIII	C 1
Bauernfeldplatz IX	D 2	Castellengasse II	F 1, 2
Bauernmarkt I	E 3	Castellengasse V	D 5
Baumgasse III	G 1, H 5	Christinengasse I	F 4
Beatrixgasse III	F 1	Cirkusgasse II	F 2
Bechardgasse III	G 3	Clementinengasse XV	C 5
Beckmanngasse XIII	A 5	Clusiusgasse IX	E 1
Beethovengasse IX	D 2	Cobdengasse I	F 3
Beheimgasse XVII	B 2, C 2	Columbusgasse X	F 6
Beingasse XV	B 1	Columbusplatz X	F 6
Bellariastraße I	D 3	Comeniusgasse XVII	B 2
Belyedergasse IV	E 5, F 5	Concordiaplatz I	E 2, 3
Bendlgasse XII	B 5	Corneliusgasse VI	D 3
Rennoplatz VIII	C 3	Cottagestraße XVIII	C 1
Berggasse IX	D 2, E 2	Custozzagasse III	G 3
Bergsteiggasse XVII	B 2	Czapkagasse III	G 3, 4
Bernardgasse VII	C 3	Czartoryskigasse XVIII	B 1
Bienengasse VI	D 4	Czermakgasse XVIII	C 2
Bindergasse IX	D 1	Czerningasse II	F 2, G 2
Bischofgasse XII	A 6	Czerninplatz II	G 2
Blattgasse III	G 3		
Blechlthurngasse IV	E 5, E 6		
Bleichergasse IX	D 1		
Blüthengasse III	G 3		
Blumauergasse II	F 2		
Blumberggasse XVI	B 3		
Blumengasse XVII	B 2, C 2		
Blutgasse I	F 3		
Boerhavegasse III	G 1, 5		
Bognergasse I	E 3		
Borshekgasse IX	C 2		
Börsegasse I	E 2		
Börseplatz I	E 2		
Bräunerstraße I	E 3		
Brandmayergasse V	D 6		
Brandstätte I	E 3		
Brauhausgasse Ob. V	C 6, D 5		
Brauhausgasse Unt. V	C 5, D 5		
Braunhirschengasse XIV	B 5		
Breitenfeldergasse VIII	C 2		
Breitenseerstraße XIII	A 4		
Brestelgasse XVI	B 2, 3		
Brigittenauerlände II	E 1		
Brückengasse VI	C 5, D 5		
Brüsslgasse XVI	A 3		
Brunnengasse XVI	B 3		
Buchfeldgasse VIII	D 3		
Bürgerspitalgasse XI	C 5		

C

Calvarienberggasse XVII	B 2
Canongasse XVIII	C 1
Canovagasse I	E 4

D

Damböckgasse VI	D 4
Dampfasse X	E 6
Dampfbadgasse XVI	B 3
Dampfschiffstraße III	G 3
Darwingasse II	F 2, G 2
Davidgasse X	B 5
Degengasse XVI	A 2
Deinhardsteingasse XVI	B 3
Dempsehergasse XVIII	C 2
Denglergasse XIV	B 5
Denisgasse II	E 1
Dianagasse II	G 3
Diefenbachgasse XII	B 6
Diehlgasse V	C 6, D 6
Dietrichgasse III	G 4, H 4
Dietrichsteingasse IX	D 2
Dingelstedtgasse XV	B 5, C 5
Disslergasse III	G 3
Döblergasse VII	D 4
Doblhofgasse I	D 3
Döblerhofstraße XI	H 6
Domgasse I	F 3
Dominikanerbastei I	F 3
Dominikanergasse I	C 5
Donauuferbahnstraße II	G 1, H 1, 2

Dornerplatz XVII	B 2
Dorotheergasse I	E 3
Drahtgasse I	E 3
Draskovichgasse XIII	A 4
Dreihackengasse IX	D 1

Dreihausgasse XIV B 5
Dreihufeisengasse VI E 4
Dreilaufergasse VII C 4, D 4
Drorygasse III H 4
Dürergasse VI D 4
Dunklergasse XII B 6, C 6

E

Eberlgasse II G 1
Edelhofgasse XVIII C 1
Effingergasse XVI A 2
Ehrenfelsgasse XII B 5
Einsiedlergasse V D 6
Einsiedlerplatz V D 6
Eisnergasse XVI A 3
Eisvogelgasse VI C 5
Elisabethstraße I E 4
Elterleinplatz XVII B 2
Embelgasse V D 5, D 6
Engelgasse VI E 4
Engerthstraße II G 1, H 1, 2
Emsgasse II H 1, 2
Erdbergerlande III G 4, H 4
Erdbergstraße III H 4, 5
Erlgasse XII B 5
Erlgasse I E 3
Erzherzog Karlplatz II H 1
Eslargasse III G 5
Eszterhazygasse VI D 4, D 5
Exnergasse XVIII D 1

F

Fabriksgasse XII B 5
Färbergasse I E 3
Fechtergasse IX D 1
Felberstraße XIV A 5, B 4, 5
Fendigasse V D 6
Fenzlgasse XIII A 5
Ferdinandsstraße II F 2, 3
Fernkorngasse X E 6
Ferstelgasse IX D 2
Festgasse XVI B 3
Fichtgasse I F 4
Filzradergasse VI D 4
Flachgasse XIII A 4, 5
Fleischmanngasse IV E 5
Fleischmarkt I F 3
Floragasse IV E 5
Florianigasse VIII C 3, D 3
Fluchtgasse IX D 1
Flussgasse V C 5, D 5
Fockygasse V C 6

Förstergasse II E 2
Frankgasse IX D 2
Franzenbrückenstraße II G 2
Franzensgasse V D 5
Franzensplatz I E 3
Franzensring I D 3
Franz Josefs-Quai I E 2, F 3
Frauengasse XVII B 2
Freisingergasse I E 3
Freiung I E 3
Freundgasse IV E 5
Friedmanngasse XVI B 3, C 3
Friedrich Kaisergasse XVI A 3, B 3

Friedrichsstraße I E 4
Friesgasse XV B 5
Fröbligasse XVI B 3
Fröhlichplatz V C 6
Fuchsthalergasse IX D 1
Fuchsgasse XV C 5
Fugbachgasse II G 2
Fügergasse VI C 5
Führichgasse I E 3
Fünfhausgasse XV B 5

G

Gablengasse XIII A 3, B 3
Gartnergasse III G 2
Galileigasse IX D 1
Ganglbauerergasse XVI B 3
Gansterergasse XVI A 2
Garelligasse IX D 2
Garnisonsgasse IX D 2
Gasgasse XV B 5
Gassergasse V E 6
Gatterholzgasse XII A 6
Gaudenzdorfergürtel XII C 5
Gauernmanngasse I E 1
Gaulachergasse XVI B 3, C 3
Geblergasse XVII B 2, C 2
Geibelgasse XIV B 5
Gemeindgasse IX D 1
Gentzgasse XVIII B 1, C 1
Geologengasse III G 3, 4
Georg Siglgasse IX E 1
Gerhardsgasse II E 1
Gerstnergasse XV C 5
Gestetengasse III H 4, 5
Getreidemarkt VI E 1
Gensaugasse III G 1
Geyschlagergasse XV B 1
Geystraße XI H 6
Gfornnergasse VI C 5
Gierstergasse XII B 5

Giessergasse IX	D 2	Hammerlinggasse XV	B 5, C 5
Giessmanngasse II	F 1	Hannovergasse II	E 1
Giselastraße I	E 4	Hans Sachsengasse XVIII	C 1
Glaser-gasse IX	E 1	Haidmannsgasse XV	B 5, C 5
Glockengasse II	F 2	Haizingergasse XVIII	C 1
Gluckgasse I	E 3	Halbgasse VII	C 3, 4
Götzgasse X	E 6	Halmgasse II	H 4
Göllnergasse III	H 4	Harmoniegasse IX	D 2
Goldeggasse IV	F 5	Harthausenstraße XII	C 5
Goldschlagstraße XIII	A 5, B 4	Hartmann-gasse V	E 5
Goldschmidgasse I	E 3	Haschkagasse XII	B 5
Gonzagagasse I	E 2	Hasengasse X	E 6
Graben I	E 3	Haslingergasse XVI	B 2
Grabnergasse VI	D 5	Hasnerstraße I	A 3
Grasgasse VI	C 5	Haymerlegasse XVI	B 3
Graumanngasse XIV	C 5	Haydngasse VI	C 5
Grensgasse XIV	B 5	Hechtgasse IV	E 5
Griechengasse I	F 3	Hegelgasse I	F 4
Grieshofgasse XII	B 5	Heidenschuss I	E 3
Grillparzergasse I	D 3	Heindlgasse XVI	A 3
Grünngasse XIV	B 5	Heindegasse V	D 6
Grohgasse III	D 5	Heinickegasse XIV	B 6
Gr. Mohrengasse II	F 2, 3	Heinrichsgasse I	E 2
Gr. Neugasse IV	E 5	Heistergasse II	F 1
Gr. Pfarrgasse II	F 2	Heinzelmann-gasse II	E 1
Gr. Schiffgasse II	F 2	Helfersforsterstraße I	E 2, 3
Gr. Sperlgasse II	F 2	Hellgasse XVI	B 3
Gr. Stadtgutgasse II	F 2, G 2	Henriettenplatz XIV	B 5
Gr. Zufahrtsstraße II	G 2, H 2	Herbststraße XVI	A 3, B 3
Grüllematiergasse XVI	A 3, B 3	Herklotzgasse	B 5
Grünngasse V	D 5	Hermann-gasse VII	C 4
Grünangergasse I	F 3	Herminengasse II	E 2, F 2
Grünberggasse XII	A 6	Hernalser Hauptstraße XVII	B 2, C 2
Grundsteingasse XVI	B 3, C 3	Herrengasse I	E 3
Grüne Thorgasse IX	E 2	Herthergasse V	C 6
Gschwandnergasse XVII	B 2	Herz-gasse X	E 6
Guss-hausstraße IV	E 4	Hettenkofergasse XVI	A 3
Guttenberggasse VII	D 4	Hetzgasse III	G 3
Gymnasiumstraße XVIII	C 1	Heugasse III	F 4, 5

H

Haasgasse II	E 2	Himmelpfortgasse I	E 3, 4, F 4
Haberlgasse XVI	B 3	Himmelpfortstiege IX	D 1
Habichergasse XVI	B 3	Hint. Südbahnstraße X	F 6
Habsburgergasse I	E 3	Hint. Zollamtstraße III	G 3
Habsburgplatz XVI	A 3	Hippgasse XVI	B 3, C 3
Hackengasse XV	B 4	Hirschengasse VI	C 5, D 5
Hafengasse III	G 5	Hirschvogelgasse II	E 1
Hafnersteig I	F 3	Hochstettergasse II	G 1
Hahngasse IX	E 1, 2	Hörlgasse IX	E 2
Haidgasse II	F 2	Hörmesgasse III	G 3, 4
Haidmurgasse III	H 4	Högelmüllergasse V	H 4
Hainburgergasse III	G 4, H 4	Hofgasse V	D 5
Hammer Purgstallgasse II	F 2	Hoffbauerplatz XVII	A 2
		Hofergasse II	D 2

Hoferplatz XVI	B 3
Hofmühlgasse VI	D 5
Hofstallstraße VII	D 3, 4
Hohenstautengasse I	E 2, 3
Hoher Markt I	E 3
Hohlweggasse III	G 5
Hollergasse XIV	B 5
Holochergasse XIV	B 4, 5
Hornayrgasse XVII	B 1, 2
Horneckgasse XVII	B 2
Hubergasse XVI	B 2, 3
Hufelandgasse XII	B 5
Huglgasse XIV	B 4
Humboldtgasse X	F 6
Humboldtplatz X	F 6
Hundstürmerstraße V	C 5, 6
Hustergasse XIII	A 4
Hyrtlgasse XVI	B 3

I

Idagasse XV	C 5
Igelgasse IV	E 5
Ignazgasse XII	B 5
Ilekasse XIV	A 5
Im Werd II	F 2
Invalidengasse III	F 3, 4

J

Jacquingasse III	F 5
Jahdengasse XIV	A 5
Jasomirgottgasse I	E 3
Joergersstraße XVII	B 2, C 2
Johannesgasse I	E 3, F 4
Johannitergasse X	F 6
Joh. Nep. Bergerplatz XVI	B 3
Joh. Nep. Voglplatz XVIII	C 1
Johnstraße XIV	A 4, 5
Jordangasse I	E 3
Josefinengasse II	F 2
Josefgasse VIII	D 3
Josefsplatz I	E 3
Josefsstädterstraße VIII	C 3, D 3
Judengasse I	E 3, F 3
Judenplatz I	E 3

K

Kärtnerriug I	E 4, F 4
Kärtnerstraße I	E 3, 4
Kaiser Josefsstraße II	F 2, G 2
Kanalgasse VI	D 4

Kandlgasse VIII	C 4
Kapellengasse IX	D 1
Karajangasse II	E 1, F 1
Karlgasse IV	E 4
Karolinenplatz IV	E 5, F 5
Karl Beckgasse XVIII	C 1
Karl Meißlgasse II	E 1
Karmarschgasse X	E 6
Karmelitergasse II	F 2
Kasernengasse VI	C 4, D 5
Kastnergasse XVII	B 2
Kauergasse XIV	B 5
Kaunitzgasse VI	D 4, 5
Kegelgasse III	G 3
Kellinggasse XIV	B 6
Kenyongasse VII	C 4
Keplergasse X	F 6
Keplerplatz X	F 6
Khumngasse III	G 5
Kienmayergasse XIII	A 4
Kindermannngasse XVII	B 2
Kinderspitalgasse X	C 2
Kirchberggasse VII	D 3, D 4
Kirchengasse VII	D 4
Kirchstettergasse XVI	B 3
Klährgasse XII	C 6
Kleeblattgasse I	E 3
Kleingasse III	H 5
Kleistgasse III	G 5
Kliebergasse V	E 6
Klimschgasse III	H 5
Kl. Mohrrengasse II	F 2
Kl. Neugasse IV	E 5
Kloppstockgasse XVI	A 2
Klostergasse XVIII	B 1
Klosterneuburgerstraße II	E 1
Kl. Pfarrgasse II	F 2
Kl. Schiffgasse II	E 2, F 2
Kl. Sperlgasse II	F 2
Kl. Stadtgutgasse II	G 2
Kl. Zufahrtsstraße II	H 2
Klettenhofergasse XVIII	C 2
Kluckygasse II	E 1
Knappengasse III	H 4
Kochgasse VIII	D 2, 3
Königsklosterstraße VI	D 4
Köstlergasse VI	D 4
Koffergasse V	C 6
Kohlasse V	D 5, 6
Kohlenhofgasse XV	B 5
Kohlmarkt I	E 3
Kohlmessergasse I	F 3
Köllbgasse III	F 5, G 5
Kollergasse III	G 3
Kollmayergasse XII	C 6
Kolingasse IX	E 2

Kolonitzgasse III	G 3	Lehnnergasse XIV	B 5
Kolonitzplatz III	G 3	Leibentrostgasse IV	E 5
Kolowratring I	F 4	Lenaugasse VIII	D 3
Kölschitzkygasse IV	E 5	Leonhardtgasse III	H 5
Komödiengasse II	F 2	Leopold Ernstgasse XVII	B 1, 2
Kopernikugasse VI	D 4, 5	Leopoldsgasse II	F 2
Koppstraße XVI	A 3, B 3	Lerchengasse VIII	C 3
Kraftgasse II	E 2, F 2	Lerchenfelderstraße VII	C 3, D 3
Kranzgasse XV	B 5	Lessinggasse II	F 1
Kreutzgasse XVIII	B 1	Leystraße II	G 1
Kriechbaumgasse XII	B 5	Leydoldgasse XV	B 5
Krieglergasse III	G 3	Lichtgasse XV	B 5
Kriehberggasse V	E 6	Lichtenauergasse II	G 2
Kröllgasse XIV	B 4, 5, C 5	Lichtenfelsgasse I	D 3
Krongasse V	E 5	Lichtensteg I	E 3
Kronprinz Rudolfstraße II	G 2, H 1	Liebenberggasse I	F 2
Krugerstraße I	E 4	Liebtenthalergasse IX	D 1
Krummbaumgasse II	F 2	Liebhartdgasse XVI	B 3
Kübeckgasse III	G 4	Liebiggasse I	D 3
Knefsteingasse XIII	A 4	Lienfeldergasse XVI	A 2
Kürnberggasse XIV	B 5, 6	Lilienbrunnengasse II	F 2, 3
Kuffnergasse XVI	A 3, B 3	Lindauergasse XVI	B 3
Kulmgasse XVI	A 2	Lindengasse VII	D 4
Kumpfgasse I	E 3	Liniengasse VI	C 5
Künstlergasse I	E 4	Linke Bahngasse III	F 4
Kurzgasse II	F 1	Linzerstraße XIII	A 5
Kurrentgasse I	E 3	Löbenhauergasse XVII	A 2, B 2
Kurzgasse VI	C 5	Löhrgasse XV	C 4

L

Lackirergasse IX	D 2
Lacknergasse XVII	B 1, 2
Ladenburggasse XVIII	B 1
Lagergasse III	F 4
Lagerhausstraße II	H 2
Laingrubengasse VI	D 4
Lambertgasse XVI	A 3
Lambrechtgasse IV	E 5
Lammgasse VIII	D 3
Landskrongasse I	E 3
Langauergasse XV	C 4, 5
Landesgerichtsstraße VIII	D 2, 3
Langegasse VIII	D 3
Lammgasse XIX	F 6
Laudongasse VIII	C 3, D 3
Laufberggasse II	G 3
Laurenzgasse V	E 6
Laurenzerberg I	F 3
Laxenburgerstraße X	E 6
Lazarethgasse IX	C 2, D 2
Lazaristengasse XVIII	C 1
Lederergasse VIII	D 2, 3
Leebgasse X	E 6

M

Maerzstraße XIII	A 4, B 4
Magazingasse III	F 5
Makartgasse I	E 4
Malfattigasse V	C 6
Malzgasse II	F 2
Mandlgasse XII	B 5
Marc Aurelstraße I	E 3
Marchettigasse VI	D 5
Margarethengürtel V	C 6
Margarethensstraße V	D 5, E 4
Mariahilfergürtel XV	C 5
Mariahilferstraße VI	C 4, 4
Maria Theresienstraße I	E 2
Mariannengasse IX	C 2, D 2
Maria Treugasse VIII	D 3
Mariengasse XVII	A 2, B 2

Marinelligasse II	F 1, G 1
Marinonigasse XII	A 6
Markhofgasse III	H 5
Marktgassee IX	D 1
Marktplatx XII	B 5
Marokkanergasse III	F 4
MartinstraÙe XVIII	C 2
Marxergasse III	G 3
Marx-MeidlingerstraÙe III	G 6, H 6
Matthäusgasse III	G 3
Mathildengasse II	E 1
Mathildenplatz II	E 1
Matrosengasse VI	C 5
MatzleinsdorferstraÙe V	C 6, D 6
Mauthausgasse V	C 5
Mayergasse II	G 2
Mayerhofgasse IV	E 5
Maysedergasse I	E 1
Mayssengasse XVII	B 2
Maximilianplatz IX	D 2, D 3
MaximilianstraÙe I	E 4
Mechelgasse III	F 5
Mechitaristengasse VII	D 3
Meinhartsdorfergasse XIV	B 5
MeiselstraÙe XIV	A 1
Mentergasse VII	C 3
Menzelgasse XVI	B 3
Messenhausergasse III	G 4
Metastasiogasse I	E 3
Meßternichgasse III	F 4
MichaelerstraÙe XVIII	C 1, D 1
Michelbenergasse IX	D 1
Miesbachgasse II	F 2
Migazziplatz XII	B 5
Millergasse VI	C 5
Mineralbadgasse XII	B 5
Minoritenplatz I	E 3
Mittelgasse VI	C 5
Mitterberggasse XVIII	B 1, C 1
Mitterweggasse XI	H 5
Mölkcrbastei I	E 3
Mölkcrsteig I	E 3
Moeringgasse XV	B 4
Mohsgasse III	F 5, G 5
Mollgasse XVIII	C 1, D 1
Mollardgasse VI	C 5
Mondscheingasse VII	D 4
Moritzgasse VI	C 5
Morzinplatz I	F 3
Mosergasse IX	E 2
Mozartgasse IV	E 5
Mühlgasse IV	E 4
Mühlfeldgasse II	G 2
Müllnergasse IX	E 2
Münzgasse III	F 4

N

Nadlergasse IX	D 2
Naglergasse I	E 3
Nattergasse XVII	B 2
Neikengasse VI	D 4
Nestroygasse II	E 2, F 2
NeubergenstraÙe XIV	A 5
Neudeggergasse VIII	D 3
Neuer Markt I	E 3
Neulinggasse III	F 4, G 4
Neumanngasse IV	E 5
Neumayergasse XVI	B 3
Neustiftgasse VII	C 3, D 3
Neuthorgasse I	D 2
Nibelungengasse I	E 4
Nickelgasse II	F 2
NikolsdorferstraÙe V	E 5, 6
Nobilegasse XIV	A 4, 5
NordwestbahnstraÙe II	F 1
Novaragasse II	F 2, G 2
Nymphengasse XII	B 5

O

Ob. AugartenstraÙe II	E 1, F 1, 2
Ob. DonaustraÙe II	E 1, 2, F 2, 3
Odeongasse II	F 2
Oesterleingasse XV	B 5
Oetzeltgasse III	F 4
Opernring I	E 4
Oppolzergasse I	E 3
Othmargasse II	E 1
Orsaygasse IX	E 1, 2
Ortlieb-gasse XVII	B 2
OttakringerstraÙe XVI	A 3, B 2, C 2
Ob. WeißgärberstraÙe III	G 3
Ob. Viadnetgasse III	G 3

P

Paletzgasse XVI	A 2
Palfy-gasse XVII	C 2
Palmgasse XV	C 5
Paniglgasse IV	E 4
Panikengasse XVI	B 3
Papagenogasse VI	E 1
Parhammerplatz XVII	B 2
Parisergasse I	E 3
Parkgasse III	G 1
Parkring I	F 3, 4
Paulanergasse IV	E 5
Paulinengasse XVIII	B 1
Paulusgasse III	H 5

Paulusplatz III	H 5	Redtenbachergasse XVI	A 2
Payergasse XVI	B 2, C 2	Regierungsgasse I	E 3
Payerigasse XVI	C 3, 4	Reichsapfelgasse XIV	B 5
Pazmanitengasse II	F 1, 2	Reichsrathsstraße I	D 3
Pelzgasse XV	B 4, C 4	Reindortgasse XIV	B 5
Pereiragasse XIV	B 5	Reinlgasse XIII	A 4, 5
Perspectivstraße II	H 2	Reisnerstraße III	F 4
Pestalozzigasse I	F 4	Rembrandtgasse II	E 2
Petersplatz I	E 3	Reinhardsgasse XVI	B 3
Pettenkofengasse III	F 5	Renngasse I	E 3
Petrusgasse III	H 5	Reschgasse XII	B 5
Pezzlsgasse XVII	B 2	Richardgasse III	F 4
Pfeffergasse II	F 2	Richtergasse VII	C 4, D 4
Pfeffergasse XIII	B 5, C 5	Riemergasse I	F 3
Pfeilgasse VIII	C 3	Rimböckstraße XI	H 6
Pfluggasse IX	D 1	Rittergasse IV	E 5
Phorusplatz IV	E 5	Rochusgasse III	G 4
Piaristengasse VIII	D 3	Rockgasse I	E 3
Pichlergasse IX	D 1	Römergasse XVII	A 2
Pilgrimgasse V	D 5	Roesnergasse XII	B 5
Pillergasse XIV	B 6	Rötzergasse XVII	B 2
Pillersdorfergasse II	F 2	Rokitanskigasse XVII	B 1, 2
Planetengasse X	F 6	Rosaliagasse XII	B 5
Plankengasse I	E 3	Rosagasse XII	B 5
Plösselgasse IV	F 5	Rosensteingasse XVI	B 1
Porzellangasse IX	E 1	Rosinagasse XV	B 5
Poselgasse XIII	A 4	Rossauer Lände IX	E 1, 2
Possingergasse XVI	A 3	Rothgasse I	E 3, F 3
Postgasse I	F 3	Rothe Mühlgasse XII	A 6, B 6
Posthorngasse III	F 4, G 4	Rothe Löwengasse IX	E 1
Pouthongasse XIV	B 4	Rothe Sternegasse II	F 2
Prätoriusgasse III	F 5	Rothenthurmstraße I	E 3, F 3
Prager Reichsstraße II	F 1, G 1	Rothenhofgasse VIII	D 3
Pranergasse IX	E 2	Rubensgasse IV	E 5
Prater Gürtelstraße II	G 3, H 3, 4	Ruckergasse XII	B 5
Praterstern II	G 2	Rudolfsgasse III	G 4
Praterstraße II	F 2, 3, G 2	Rückertgasse XVI	A 2
Preehtlgasse IX	D 1, 2	Rudolfsplatz I	E 2
Preysinggasse XIV	B 4	Rüdengasse III	H 4
Pulverthurm-gasse XVIII	D 1	Rüdiger-gasse V	D 5
		Rueppgasse II	G 1, F 2
		Rustengasse XIV	B 5

R

Raabenbahngasse X	F 6
Rabengasse III	H 4, 5
Radezkystraße III	F 3, G 3
Rahlgasse VI	D 1, E 4
Rainergasse IV	E 5
Ranftlgasse XVII	C 2
Rasumofskygasse III	G 3, 4
Rauchfangkehrergasse XIII	B 6
Rauhensteingasse I	E 3
Rauscherplatz XIV	B 4
Rechte Bahngasse III	F 4

S

Salierigasse XVIII	B 1
Salmgasse III	G 3, 4
Salesianergasse III	F 4
Salvatorgasse I	E 3
Salzergasse IX	D 1
Salzgries I	E 3
Salzthorgasse I	E 3
Sandwirthgasse VI	D 5
Säulengasse IX	D 1
Sautergasse XVII	A 2

Schäffergasse IV	E 5	Sellenygasse II	G 3, H 3
Schallergasse V	C 6	Selzergasse XIV	B 4, 5
Schanzstraße XIII	A 4	Semperstraße XVIII	C 1, D 1
Schaudergasse I	E 3	Sensengasse IX	D 2
Schaumburggasse IV	E 5	Seunegasse XII	C 5, 6
Scheidlstraße XVIII	B 1	Severingasse IX	D 1, 2
Schellhammergasse XVI B 3, C 3	C 3	Siecardsburggasse X	E 6
Schellinggasse I	F 4	Siebenbrunnenfeldgasse V	D 6
Schenkenstraße I	E 3	Siebenbrunnengasse V	D 5, 6
Scherzergasse II	F 1	Seilergasse I	E 3
Schiffamtsgasse II	E 2, F 2	Seilerstätte I	E 4, F 3
Schindlergasse XVIII	B 1	Seitenstettengasse I	F 3
Schlachthausgasse III	H 5	Servitengasse IX	E 2
Schlagergasse IX	D 1	Siebensterngasse VII	D 4
Schleifmühlgasse IV	E 4	Seibertgasse V	C 6
Schmelzgasse II	F 2	Siegelgasse III	G 4
Schmöllergasse IV	F 5	Siegmundgasse VII	D 4
Schönbrunnerstraße IV	A 6	Zimmeringer Hauptstraße XI	
Schönerergasse XIII	A 4		H 5, 6
Schönlaterngasse I	F 3	Zimmeringerstraße X	E 6
Schlüsselgasse VIII	D 2, 3	Singerstraße I	E 3, F 3
Schlossgasse V	D 5	Zingriergasse XII	B 5
Schmerlingplatz I	D 3	Zkodagasse VIII	C 3, D 3
Schmalzholzgasse VI	C 5	Zobieskyplatz IX	D 1
Schöffelgasse XVIII	B 1	Zomarugasse XVIII	B 1
Schönburgstraße IV	E 5	Zonnenfelsgasse I	F 3
Scholzgasse II	E 1	Zonnwendgasse X	F 6
Schopenhauergasse XVIII	C 1	Zophienbrückengasse III	G 3, 4
Schottenbastei I	E 2, 3	Zorbaigasse XV	B 4
Schottengasse I	E 2, 3	Speckbachergasse XVI	A 2
Schottenring I	E 2	Spengergasse V	D 5
Schottenfeldgasse VII	C 3, 4	Sperrgasse XV	B 5
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